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A BIBLIOMANIAC;

OR,

CENTO OF NOTES AND REMINISCENCES

CONCERNING

RARE, CURIOUS, AND VALUABLE

Books.

66445

BY

WILLIAM DAVIS,

AUTHOR OF "THE OLIO OF BIBLIOGRAPHICAL AND LITERARY ANECDOTES AND MEMORANDA."

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PREFACE.

MANY know to their cost the truth of Harwood's remark "that the knowledge of Books, like the knowledge of every Art that is arduous, and useful, must be purchased at a high price, and can only be acquired by an assiduous and judicious application to this pursuit for a considerable number of years." Experienced individuals will also readily admit, with Oldys, in his Librarian, "that the most industrious part in performances of this kind, is that which is most invisible; the mass of reference and reading therein required bearing no proportion to the small quantity of writing that appears." It has therefore usually happened, that any attempt to facilitate such knowledge, has been received with indulgence, if not with approbation. Without such encouragement to the Author's former productions, the present performance had never been submitted to publ scrutiny; and having publicly but uselessly invited the more valuable suggestions or contributions of others, he only trusts that the sanction he has hitherto experienced may not in the present instance be diminished,—"And if I have done well and as fitting the occasion, it is that which I desired—but if slenderly and meanly, it is that which I could attain unto."

W. D.

"Nature will have her course, and dull Books will be forgotten in spite of Bibliographers."

Campbell.

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A Bibliomaniac's Library.

Virgilii Opera. Folio. Printed by Sweynheim and Pannartz at Rome. 1469.

Of this edition of the Mantuan Bard, which Beloe calls *Editio Princeps*, he, in his Anecdotes of Literature, vol. i. p. 85, tells the following amusing anecdote.

"It seems that a copy was discovered in a Monastery in Suabia, whence it has found its way into the collection of a Noble Earl. The anecdote which belongs to it is rather ludicrous. The good Monks to whom this and other valuable books belonged were not, it seems, to be prevailed upon by money to part with them. It happened however that they were remarkably fond of OLD HOCK, and for as much of this same HOCK as was worth seven guineas, they parted with this Virgil to a kind friend and acquaintance. This gentleman

sold it again to an English dealer in books for £50, and doubtless believed he had turned his Hock to very good account. I have nevertheless heard that the nobleman above alluded to did not obtain possession of this literary treasure for a less sum than £400."

See the Valliere Catalogue, No. 2432, where it sold for 4101 livres.

Bury (Richardi de) Phylobiblion de querimoniis Librorum omnibus literarum amatoribus perutile. 4*to. Spiræ.* 1473.

Ditto. (Said to be prior to the edition above cited.) 4*to. Colen.* 1473.

The Editions of *Paris, Frankfort, Leipsic,* &c. are various.

The Oxford Edition, 1599, is most known in this country, but is rare, like most of the other Editions.

Copies of this curious book may be found in most of our Public Libraries.

The learned and munificent Prelate, whose paternal name was Richard de Aungerville, but which he altered upon taking religious orders to that of De Bury, from the place of his nativity, founded a Public Library at Oxford,* for the benefit of the Students: having furnished it with the best collection of Books then in England, he wrote his Philobiblion, a Treatise containing Rules for the management of the Library, how the Books were to be preserved, and on what conditions lent out to the Scholars. It is written, according to Horne,†

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* Chalmers is in error when he says it was at Cambridge.

† Introduction to Bibliography, vol. i. p. 518.

in very indifferent Latin, in a declamatory style, and is divided into twenty Chapters.

In chapter 1 the Author praises Wisdom, and the Books in which it is contained.

2. That Books are to be preferred to Riches and Pleasure.

3. That they ought always to be bought.

4. How much good arises from Books, and that they are only misused by ignorant people.

5. That good Monks write Books, whilst bad ones are differently employed.

6. The praise of the antient begging Friars, with a reproof of the modern ones.

7. He bewails the loss of Books by fires and wars.

8. He shews what fine opportunities he had of collecting Books while he was Chancellor and Treasurer, as well as during his Embassies.

9. That the antients surpassed the moderns in hard studying.

10. That learning arrives at perfection by degrees, and that he had procured a Greek and Hebrew Grammar.

11. That the Law and Law Books are not properly learning.

12. The usefulness and necessity of Grammar.

13. An Apology for Poetry, and the usefulness of it.

14. Who ought to love Books.

15. The manifold advantages of Learning.

16. Of writing new Books and mending old ones.

17. Of using Books well, and in what manner they should be placed.

18. An Answer to his Calumniators.

19. On what conditions Books are to be lent to strangers.

20. Conclusion.

Our Author was appointed Bishop of Durham in 1333, and Lord Treasurer of England in 1344. His Book relates the measures he took to gratify his favourite passion, the love of books; whilst Treasurer and Chancellor of England he took his perquisites and new year's gifts in books; and by Edward the Third's favor rummaged the Libraries of the principal men, and brought to light many books which had been locked up for ages.

At Avignon, in the year 1331, among the distinguished and learned men with whom Petrarch became acquainted, Richard de Bury is thus characterized by the Author of the life of Petrarch.

"One of these was Richard of Bury or Aungerville, who came to Avignon this year. He was sent thither by Edward the Third, his Pupil and his King. Edward wrote a letter to the Pope, recommending to him in particular Richard of Bury, and Anthony of Besanges, whom he had sent with an embassy to his Court. Richard of Bury had a piercing wit, a cultivated understanding, and an eager desire after every kind of knowledge. Nothing could satisfy this ardour, no obstacle could stop its progress. He had given himself up to study from his youth. His genius threw light on the darkest, and his penetration fathomed the deepest, subjects. He was passionately fond of books; and laboured all his life to collect the largest library at that time in Europe. A man of such merit, and the Minister and favorite of the King of England, was received with every mark of distinction in the society of Cardinal Colonna."

His stay at Avignon was short: Edward, who could not do without him, recalled him to England soon after. On his

return he possessed all the confidence and favor of his Master, who first made him Bishop of Durham, Chancellor the year following, then High Treasurer, and Plenipotentiary for a treaty of peace with France.

Richard of Bury did in England what Petrarch did in France, Italy, and Germany; he gave much of his attention, and spent great part of his fortune, to discover the manuscripts of ancient Authors, and have them copied under his immediate inspection, and kept binders, illuminators, and writers in his palaces. Richard in his Philobiblion, a Treatise which he wrote on the love and choice of books, relates the incredible expense he was at to form his famous Library, notwithstanding he made use of the authority which his dignity and favor with the King procured him. He mentions the arts he was obliged to use to compass his design, and informs us that the first Hebrew and Greek Grammars that ever appeared were derived from his labours. He had them composed for the English students; persuaded that without the knowledge of these two languages, and especially the Greek, it was impossible to understand the principles of either the ancient Heathen or Christian Writers. Richard de Bury died in 1345, and is said to have possessed more books than all the Bishops of England together. Besides the fixed Libraries which he had formed in his several Palaces, the floor of his common apartment was so covered with books that those who entered could not with due reverence approach his presence.

See some further curious particulars in the new edition of Warton's History of English Poetry, vol. i. 8vo. p. cxlvii, &c.

Fazio Dita Mundi. Folio. 1474.

Achard, in his *Cours de Bibliographie,* tom. iii. p. 191, places this amongst the *Poemes Scientifiques,* and from actual inspection of a fine copy in the Public Library at Marseilles, plumes himself upon being the first Bibliographer who has accurately described it. I shall content myself by giving its title from Achard, and adding a few miscellaneous remarks, omitting some of his details, as of little general interest. Its title is as follows:

Incominza el Libro primo Dita Mundi cumponuto per Fazio Di Gl Uberti da Firenza. Et prima de la buona dispositione che egli ebe adretarsi da gli Vitii et saguire le Virtute Capituolo primo.

Each following chapter is headed by its argument, with its number in Roman figures, and the whole work is printed in double columns. It is not paged, neither has it catchwords. It has signatures only to the gatherings, which begin with *a,* and extend to and comprise the letter *o;* these gatherings are all of eight leaves, excepting *n,* which only has six, and *o,* which only comprises 4 leaves.

It is remarkable that the signatures of the gatherings are entirely at the bottom of the page, therefore if the book-binder happen to be at all liberal in the application of his knife—the signatures must be found wanting.

Payne's Catologue for 1801 refers for an account of this Work to the Irish Philosophical Transactions by Lord Clarlemont.

In book iv. cap. xxiii. of *Dita Mundi* there is an account of a nation of tailed men, and it is well known that Lord Monboddo

believed in the existence of such a race.* Jean Struys, Voyages in Muscovie, &c. positively asserts that he saw a race of men in Formosa with tails.

In Bulwer's Artificial Changling, scene 22 relates to tailed nations and breech gallantry.

A copy of this rare first edition sold at the Valliere sale for 480 francs. M. Crevenna's for 136 francs. Pinelli's, 1789-90, for £5. 10*s.*: and Floncel's, which, according to Brunet, was a very beautiful copy, for 800 francs;—and "thereby hangs a tale—I'll tell it." Floncel's copy, according to the Abbé St. Leger,† no longer exists? An English amateur having commissioned some one to buy it for him without fixing the price, the book was run up to the enormous sum of 800 francs, at which price it was purchased for him, but when he received it he was so irritated at having been made to pay so dearly for his folly, that he threw the book out of spite into the fire. "Happily," says the quizzical French Bibliographer, "English Bibliomaniacs do not act so spitefully now a days for so trifling a matter, otherwise at the prices which they give for rare Books, it might be expected that entire Libraries would share the fate of the Dita Mundi."

Sallust. 4to. Valentiæ. 1475.

Unnoticed by Dibdin. Beloe says it is by far the rarest of all the editions of Sallust.

Valentia was the first place in Spain where the art of Printing was introduced. The names of the Printers were

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* See Ancient Metaphysics, vol. iii. p. 250. 4to. 1784.
† See Brunet Manuel du Libraire, tom. ii. p. 12.

Alonzo and Fernandez de Cordova and Lambert Palmart. This Sallust was the second book there printed by these Printers. According to Beloe, iv. 70. there was a copy of it at Blenheim.

Chroniques (les Grandes) de France depuis les Troiens jusqu' à la mort de Charles VII. en 1461. *3 tom. folio.*
Paris. Pasq. Bonhomme. 1476.

These Chronicles are known under the name of "*Chroniques de Saint Denys;*" and this edition, which is the first, is also the first book known to have been printed at Paris with the date added. A detailed description of the book may be seen in Brunet's Manuel, tom. i. p. 394.

Count Mc Carthy bought his copy at the Valliere sale for 300 francs—and at Count Mc Carthy's sale the same copy produced 500 francs.

Chroniques de Normandie. Folio. Rouen. 1487.

Very rare, and the first known book printed at Rouen with a date—as the *Livre Coustumier de Normandie,* in folio dated 1483, has no name of place, and perhaps its date is that of its composition.

See Brunet Manuel du Libraire, tom. i. p. 477.

Gower (John) Confessio Amantis, that is to saye in Englisshe, the Confessyon of the Lover. Folio. Emprynted at Westmestre by Wyllyam Caxton. (1493 *by mistake for)* 1483.

West, 1773, 9*l.* 9*s.* Daly, 1792, 15*l.* 7*s.* 1*d.* Gulston, 7*l.* 10*s.* Mason, 1807, (first and last leaves wanting,) 15*l.* 15*s.*

Duke of Roxburghe 33*6l.* bought by the Duke of Devonshire. Merly Library, 315*l.* bought by the Marquis of Blandford, at whose sale, after he became Duke of Marlborough, it sold for 205*l.* 16*s.* to Watson Taylor, Esq.; and when this latter Gentleman's Library was brought to the hammer in 1823, this same book, being found to be imperfect, only sold for 57*l.* 15*s.*

It may amuse to learn Hearne's opinion of the value of the Harleian copy, which is described as an extraordinary fair one. Hearne never saw so complete a book of this edition, and thought it worth more than Two Guineas!!! Frognall Dibdin enthusiastically adds, "*twenty times two guineas* could not now procure a perfect copy."

On this piece, says Warton, Gower's character and reputation as a Poet are almost entirely founded. His French Sonnets, according to Campbell in his Essay on English Poetry, (p. 74,) are marked by elegance and sensibility,* and his English Poetry contains a digest of all that constituted the knowledge of his age. His cotemporaries greatly esteemed him; and the Scottish as well as English Writers of the subsequent period, speak of him with unqualified admiration.

* Mr. Todd has transcribed some of them from the original MSS. in the Marquis of Stafford's Library. See his Illustrations of Gower and Chaucer, p. 102 to 108.

Both Warton and Campbell have detailed the plan and execution of the *Confessio Amantis*, and which the latter says is peculiarly ill contrived.

A lover, whose case has not a particle of interest, applies according to the Catholic ritual to a Confessor, who, at the same time, whimsically enough, bears the additional character of a Pagan Priest of Venus, and like the Mystagogue in the Picture of Cebes, is called Genius. The Holy Father, it is true, speaks like a good Christian, and communicates more scandal about the intrigues of Venus than Pagan Author ever told. A pretext is afforded by the ceremony of confession, for the Priest not only to initiate his Pupil in the duties of a lover, but in the wide range of ethical and physical knowledge; and at the mention of every virtue and vice, a tale is introduced by way of illustration. Does the Confessor wish to warn the Lover against impertinent curiosity? He introduces a propos to that failing, the History of Actæon, of peeping memory. The Confessor inquires if he is addicted to a vain glorious disposition; because if he is, he can tell him a story about Nebuchadnezzar. Does he wish to hear of the virtue of conjugal patience? it is aptly inculcated by the anecdote respecting Socrates, who, when he received the contents of Xantippe's pail upon his head replied to the provocation only by a witticism. Thus with shrieving narrations, and didactic speeches, the work is extended to thirty thousand lines, in the course of which the virtues and vices are all regularly allegorized.*

The *Confessio Amantis* (says Warton) was written at the command of Richard 2d, who, meeting our Poet Gower

* Campbell's Essay.

rowing on the Thames near London, invited him into the royal barge, and after much conversation requested him to *book some new thing*.

Gower's particular model (says Warton) appears to have been John of Meun's *Romaunt de la Rose*.* He has, however, seldom attempted to imitate the picturesque imageries, and expressive personifications, of that exquisite allegory. His most striking portraits, which yet are conceived with no powers of creation, nor delineated with any fertility of fancy, are idleness, avarice, micherie or thieving, and negligence the secretary of sloth. Instead of boldly clothing these qualities with corporeal attributes, aptly and poetically, imagined, he coldly, yet sensibly, describes their operations and enumerates their properties.

What Gower wanted in invention he supplied from his common-place Book, which appears to have been stored with an inexhaustible fund of instructive maxims, pleasant narrations, and philosophical definitions. It seems to have been his object to croud all his erudition into this elaborate performance; and there is often some degree of contrivance and art in his manner of introducing and adapting subjects of a very distant nature, and which are totally foreign to his general design. Considered in a general view, the '*Confessio Amantis*' may be pronounced to be no unpleasing miscellany of those shorter tales which delighted the readers of the middle age.

The only Classics which our Author cites are Virgil, Ovid, Horace, and Tully. Amidst his grave Literature, he appears to have been a great reader of Romances.*

The Rev. Mr. Todd, in his Account of the Lives and Wri-

* Warton.

tings of Gower and Chaucer, has aptly illustrated Warton's preceding remark, by citing from the Lambeth MSS. a bequest by Guy Beauchamp Earl of Warwick, to the Abbey of Bordesley in Worcestershire, of a long list of Romances, some of which are alluded to by Gower himself, and it is therefore reasonable to suppose that he was well acquainted with many others in this collection. It is an exceedingly curious illustration of Ancient Literary History, and will amply repay the inquisitive reader for the trouble of turning to p. 161, of the "Illustrations of Gower and Chaucer," 8vo. London, 1810.

Mr. Ellis, in his Specimens of the Early English Poets, vol. i. has pointed out some portions of Gower's work, which he thinks might be reprinted with advantage.

Danse Macabre. La Danse Macabre. First Edition. Small folio. Paris. 1485.

Ce présent Livre est appelé Miroer salutaire pour toutes gens.—La Danse Macabre nouvelle.—La Danse Macabre des Femmes, et le debat du Corps et de l'Ame. Folio. Impr. à Paris par Guyot Marchant. 1486.

At the Valliere sale 45 francs.

A copy on vellum, with 35 highly finished illuminations, is in the Archiepiscopal Library at Lambeth.

There was also a copy of the first part of this volume printed on vellum, with 19 illuminations, sold at the Valliere sale for 220 francs.

The dates of some of the other editions of this rarity are 1490, 1491, 1499, 1501, 1531, 1550, and 1589.

Edit. de Troyes. Folio. Sans date. Nicholas Le Rouge. Sold for 19 francs at the Gaignat sale.

La Grande Danse Macabre des Hommes et des Femmes, Historiée et Renouvellée de vieux Gaulois en Langage le plus poly de nôtre tems.
Le debat du Corps et de l'Ame.
Le Complainte de l'Ame damnée.
avec
L'Exhortation de bien vivre et de bien mourir.
La Vie du mauvais Ante-Christ.
Les quinze signes. Le Jugement.
A Troyes Chez la Veuve Oudot. 4to. 1723.

This is a very singular and curious production, as much on account of the spirited wood cuts, which resemble in form those ornamenting the earliest Speculum, as for the French Versification or Dialogues by Marot, in explanation of this Dance of Death—the original of which evidently appears to have been Hans Holbein's exemplar in his "*Triomphe de la Mort,*"* wherein he has taken pretty nearly all the personages in the Danse Macabre, and amplified the subject; but to my mind the story is much better and more distinctly told in its rude original, than in what seems to be only a more polished copy. Hans Holbein was born 1498, and the first edition of the Danse Macabre appeared 1485.

* It is Warton's opinion that the Dance of Death cut in Wood was the work of Albert Durer and not of Hans Holbein. Rubens set the highest value on it and recommended it to Sandraart, informing him at the same time that he in his youth had copied it.—See more on this subject in Warton's Observations, vol. ii. p. 117, &c.

The Troyes edition of 1723, by the Widow Oudot, I have; it consists of 38 leaves, having wood-cut head-pieces to almost every page: each cut of the Danse Macabre contains four figures, viz. two of Death and two of the Personages he is addressing. The Vignette to the Title-page represents four Skeletons playing in concert, on bagpipe, hurdy gurdy, harp, pipe and tabor. At the back of the Title, is a representation of the Author, and facing him three emblematical figures, and beneath are 16 lines in verse. The next leaf begins the Work by a repetition of the Vignette on the Title, and a Poetical Quartetto by these Skeleton Performers, and, as a specimen, I shall give the chant of

Le Troisiéme Mort.

Entendez ce que je vous dis
Jeunes et vieux, petits et grands,
De jour en jour dedans nos lits,
Comme nous allez mourans,
Vos corps iront diminuans,
Comme nous autres Trepassez
Et quoy que l'on vive cent ans,
Ces cent ans sont bientot passez.

These four relentless personages then quit their troubadour occupation, and begin to lay violent hands on the Pope, the Emperor, the Cardinal, and the King: the Pope wishes to excuse himself from quadrilling with Death, and pleads ineffectually his sanctity as God's Vicar, and the bearer of St. Peter's keys.—The Emperor seems less unwilling, as he does not know where to appeal against Death's unmannerly citation, and thinks a death bed easier and lighter than an Emperor's throne and diadem.—The Cardinal is told he must throw off his rich robes with his astonishment, and join in the dance.—Death then addresses the King as follows:

La Mort.

Venez noble Roy Couronné
Renommé par votre proüesse,
D'un Sceptre vous fûtes orné
Par votre pompeuse noblesse,
Mais maintenant toute hautesse,
Vous faut laisser pour être seul,
Dites adieu à votre richesse,
Le plus riche n'a qu'un linceul.

Reponse du Roy.

Je n'ay pas appris à Danser,
Votre Danse est un peu trop sauvage,
O Mort! vous pouvez me laisser.
Cherchez quelqu'autre personnage,
Il est bien vrai puisq' Alexandre,
A marché sur vos tristes pas,
Que comme luy je dois me rendre
Aux Loix fatales du Trepas.

In the succeeding pages Death dances a measure with men of various conditions and situations in life, from the highest to the lowest; with the Sage, the Buffoon, the Soldier, as well as the Ecclesiastic. The last trumpet then sounds, and a vision in verse succeeds. After which comes La Danse Macabre des Femmes, &c. &c.

La Danse des Morts, comme elle est depeinte dans la louable et celebre Ville de Basle, pour servir d'un Miroir de la nature humaine, gravée sur l'original de Math. Merian, avec des Vers à chaque fig. en Allemand et en François. 4to. 1744, 1756, *and* 1789.

The first edition (1744) of this Work is looked upon as the best, on account of the early impressions. It differs mate-

rially from Deuchar's Etchings of Holbein's Designs, and is also totally different in its versification from the Danse Macabre before mentioned.

The History of the origin of this monument of mortality, depicted in the cemetry near the Dominican Convent at Bâle, throws a light on the subject, which I believe not to be generally known. It appears to have been commemorative of the plague which raged at Bâle in the year 1439, during the sitting of the Great Council, and which committed great devastation, and amongst the rest carried off various persons of quality, as well as Cardinals and Prelates, many of whom were interred in this Cemetry, but still greater numbers in the *Chartreuse.*

The Emperor Sigismund being an encourager of the arts, either employed Jean d'Eick, who, according to Merian, invented the art of oil painting,* (painting in distemper being the only mode previously known,) or some other celebrated Artist, whose name may have been lost, to execute this praiseworthy work. It is very remarkable, says Merian, that in this Work men of almost all conditions and ranks are naturally depicted, and in the dress of the period. The figure of the Pope represents Felix V. who was elected in the place of Eugene. The representation of the Emperor is the true Portrait of Sigismund ;† that of the King is the Portrait of Albert

* Beckman, in his History of Inventions, if I remember correctly, dates the Origin of Oil Painting much earlier than Jean d'Eick's time.

† A rude representation certainly, but as Granger says of the Portraits of William the Conqueror, "Accuracy of Drawing is not to be expected in an age in which the generality of Artists had not arrived at sufficient precision to distinguish between a Monkey and a Man."

the 2d, then King of the Romans.—All these Personages assisted at the Council. The descriptions beneath were in German, which, as time had in some degree effaced both the Painting and the Inscriptions, the Magistrate had them retouched in 1568 by one Klauber of Bâle, who succeeded so well in his restoration, that it is said not the smallest difference from the original was perceptible. In the whole length of the wall there yet remained some space, the painter therefore added the image of the pious and learned Jean Oecolampade, in memory of the Reformation recently effected: viz. in 1529, and, as a finish to the work, he pourtrayed himself, wife, and children in the dress of the period. It again experienced reparation many years after, and in its then state Merian depicted it.*

If this be the true history of the Dance of Death, which I at present see no reason to disbelieve, similar representations or copies were soon transmitted and became popular in other cities; among the rest the walls of St. Innocent's Cloister, at Paris, were thus ornamented, and according to Warton in his observations on Spenser, one Machabre, a French Poet, wrote a description of it in verse; whence no doubt originated the title of "*Danse Macabre.*" Stow, in his Survey of London, speaking of the cloisters which anciently belonged to St. Paul's Church, says, about this cloister was artificially and richly painted the Dance of Machabray, or Dance of Pauls; the like whereof was painted about St. Innocent's Cloister at

* The 85th and last plate in Merian's book is a very singular one; it perfectly represents a good looking healthy man, with whiskers, beard, hair, and a ruff round his neck; turn the book upside down, and a most horrible Death's head, as accurately delineated, presents itself.

Paris: the metres or Poesie of this Dance were translated out of French into English by John Lidgate, Monk of Bury.

Warton mentions two editions of Lydgate's Translation, one by Tottell, 1554, and another, 1599, he also names a MS. Dance Macabre as among the Cottonian MSS.

Lydgate, describing the Lady Abbess, says,

> And ye my Ladie, gentle Dame Abbesse,
> With your mantles furred, large, and wide,
> Your *veile*, your wimple passing great riches.

Prefixed is a wood cut, which was afterwards engraved by Hollar, in Dugdale's Monasticon; vol. iii. p. 368.

Warton thought—and from all the investigation I have been able to bestow on the subject, his conjecture was well founded—that the *Danse Machabray* was the original printed source whence most of the other Dances of Death were derived.*

The book from which Hollar copied his cuts is entitled *Icones Mortis. Basil.* 1554.

Spenser, in whose time the representations of Death's Dance were fashionable and familiar, says,

> All Musicke sleeps *where Death doth lead the Daunce;*

and Mr. D'Israeli, who in his second series of the Curiosities of Literature has an entire chapter on the Book of Death and the Skeleton of Death, says, "the Dance of Death was a favourite pageant or religious mummery performed in Churches, in which the chief characters in society were supported in a sort of masquerade, mixing together in a general dance, in the course of which every one in his turn vanished from the scene, to shew how one after the other died off."

* "*Simolachri Historia*, &c. *Lyons*, 1549," with the Inscriptions, &c. in Italian, was the earliest book on the subject Warton had seen.

See an illustration of this, in the article entitled "*A Merie Jest of a Man that was called Howleglas*," in the present volume.

Whilst on the subject of Death's Dance, it may not be amiss to mention the

"*Booke of Christian Praiers*," usually called *Queen Elizabeth's Prayer Book*. 4to. 1569, 1578, 81, 90, and 1608,

Containing the Portrait of the Queen, each page bordered with spirited and appropriate marginal wood-cuts, and among the rest, the Dance of Death, apparently from Holbein's designs, with the name of the personage whom Death seizes above each cut, and beneath every design a couplet in doggrel rhyme, addressed by Death to his victim.

The edition of 1569, by Jo. Day, is in the Lambeth Library. Mr. Roscoe's copy of the edition of 1581 sold for 10*l.* 10*s.*; Mr. Townley's for 8*l.* 8*s.*; one at Saunders's in 1818 for 4*l.*; and G. Nassau's, 1824, for 7*l.* 7*s.*

The edition of 1590, at Evans's, in 1817, for 4*l.* 5*s.*

A copy of the 1608 edition, at Saunders's, November, 1823, 4*l.* 14*s.* 6*d.*

Before I conclude this desultory account of Death's Dance, I must not omit to mention, in reference to Merian's History of its origin, that the Editor of the new edition of Warton's History of English Poetry, in the notes to that work, vol. ii. p. 364, refers to some Paintings on the same subject in public buildings at Minden in Westphalia, as early as 1383, but I do not perceive upon what authority the statement is made.

Arthur (Kynge) and his Knyghtes.

A Book of the Noble Hystories of Kynge Arthur and of certayne of his Knyghtes: reduced into Englysshe by Syr Thomas Malory, Knight. Folio. Printed by W. Caxton. 1485.

Earl Spencer purchased a copy of this book at the sale of John Lloyd, Esq. of Wygfair, January, 1816, for £320.

Mr. Southey has edited a reprint from this copy, in 2 vols. 4to. with notes.

There is a copy of the original in the Library at Osterley Park, which has been amply described in Dibdin's Ames, vol. i. p. 241 to 255.

There are also two miniature reprints, one in two and the other in three volumes; the latter of these, in its prefixed advertisement, contains a notice of the six earliest editions.

The Hystorye of Kynge Blanchardyne and Princess Eglantyne. Folio. Caxton. 1485.

Of this book there is no other than an imperfect copy known, which once belonged to Mr. G. Mason, at whose sale it was bought by John Duke of Roxburghe for 21*l.* and at the Duke's sale in 1812 purchased by Earl Spencer for 215*l.* 5*s.*

For an account of this volume see Dibdin's Ames, vol. i. p. 346 to 349.

It appears that at Mason's sale, the two noble personages, Earl Spencer and the Duke of Roxburghe, had what in booksellers' and brokers' slang would be called *a regular knock out,* and then resorted to the elegant amusement of *toss up* to decide their gains. By the single toss up for the book just named the Duke of Roxburghe's Executors became ultimately gainers of nearly 200*l.*

Froissart (Jehan) Les Grands Chroniques de France, d'Angleterre, d'Ecosse, d'Espaigne, de Bretaigne, &c. depuis 1326 —1400, *et continuées jusqu'en* 1498, *par un anonyme.* 4 *tom. folio. Paris. Anth. Verard.*

Original edition, of which well conditioned copies are exceedingly rare.

A copy printed on vellum, with 18 miniatures in gold and colours, sold at Gaignat's for 540 francs, at the Valiere sale for 920 francs, and at Count Mc Carthy's for 4250 francs.

The Edition by Michael Le Noir, 4 *vols. folio, Paris* 1505 *et* 1513, sometimes bound in 2 vols. is said by some French Bibliographers to be scarcely less rare than that of Anthony Verard.

A copy in Bibliotheca Lansdowniana sold for 8*l.* 13*s.*

Les Mêmes. 4 *tom. folio. Paris. G. Eustace.* 1514. A fine copy of this edition, printed on vellum, brought 2000 francs, in the Soubise collection; and one sold at M. Paris's sale, 1791, for 149*l.* 2*s.*, bought by Col. Johnes.

Les Mêmes. 4 *tom. en* 3 *vols. folio. Paris. Jehan Petit et F. Regnault.* 1518.

La Valliere 52 francs; 36 francs d'Aguesseau; 170 francs Thierry.

Ditto. 4 *tom. en* 2 *vol. folio. Paris. J. Petit.* 1530.

La Valliere 29 francs; Roxburghe 9*l.* 14*s.*

Copies of Froissart are sometimes met with consisting of volumes belonging to different editions.

According to De Bure, all the Gothic Editions of this Historian were, for a long time, little if at all esteemed, because it

was imagined that the Edition by *Denys Sauvage,** 4. *tom.* 2 *vols. folio. Lyon.* 1559, *&c.* was correct and entire; but as the contrary has been proved, they have since been infinitely more sought after and esteemed, and it is very difficult to find a good and well conditioned copy of the first and original edition, which is most esteemed by the curious.

Froissart's Chronicles of England, France, Spain, Portugal, &c. translated by John Bourchier, Lord Berners. Imprinted London by Richard Pynson. 2 *vols. Folio.* 1523-25.

Notwithstanding Mr. Utterson's reprint of this translation of Froissart, 2 vols. 4to. 1812, it still bears a very high price.

At Mason's sale it brought 36*l.* 15*s.*

— the Duke of Roxburghe's 63*l.*

— Townley's 42*l.* Stanley's 38*l.* 10*s.*

— the Marquis of Blandford's 34*l.* 2*s.* 6*d.*

Ditto. Middleton. 2 *vols. Folio.* 1525.

Verbatim from Pynson's edition.

Steevens 17*l.* Bibliotheca Lansdownia, a fine copy in russia, 24*l.* 3*s.*; bought by Mr. Digge. Stanley, 38*l.* 17*s.* Lord Peterborough, 1815, 47*l.* 15*s.* 6*d.*

See *Censura Literaria,* vol. i. p. 116, 17, and 18, for the distinguishing marks of these editions.

Col. Johnes's Translation. 4 *vols.* 4*to. Hafod.* 1803-4.

A copy, at a sale of some of Earl Spencer's duplicates, bound in russia, sold for 35*l.* 3*s.* 6*d.*

Large paper copies of this edition are rare.

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* At the sale of the Merly Library, 1813, a copy of this edition, bound in morocco, sold for 13*l.* 13*s.*; at the *Bibliotheca Lansdowniana,* 1804, a copy, 4 vols. in 1, sold for 6*l.* 6*s.* *Roxburghe* 7*l.* 2*s.*

There is also an *edition*, 12 *vols.* 8*vo.* with a 4to. Atlas of Plates. *London.* 1805. Published at 7*l.* 4*s.*

Jean Froissart, a native of Valenciennes, and an able Historian, whose Chronicle has been abridged by *Sleidan*, came over to England in the reign of Edward 3d, to offer to Philippa, his countrywoman, the first part of his History. She received him and his work graciously, and is said to have rewarded him like a Queen.

Froissart was a great traveller, and generally in the train of some elevated personage; whilst attached to Winceslaus of Luxembourg, Duke of Brabant, he was employed by him in making a Collection of his Songs, Rondeaus, and Virelays, and Froissart adding some of his own to those of the Prince, formed a sort of Romance, under the title of *Meliador, or the Knight of the Sun of Gold.* In 1395, he visited England a second time, after an absence of 27 years, and was well received by Richard 2d, and the Royal Family, and had the honour of presenting his *Meliador* to the King who was much delighted with it.

He has been accused of lavishing his panegyric on the English, at the expence of his own countrymen. Mr. Johnes has vindicated his character from this aspersion; he certainly had no great reason to falsify events in favor of his countrymen, from whom the benefits he received were as nothing in comparison with a good pension he received from the English. The Historian mourns over the death of each valiant Knight, exults in the success of every hardy enterprize, and seems almost carried away by his chivalrous feelings, independently of party considerations.

There is a good account of Froissart in *Oldys's British Li*

brarian, p. 67, &c.; and Warton, in his History of English Poetry, is not a little indebted to him for numerous illustrative quotations.

Carmeliani (Petri) Carmen. 4to. Without date. London. Richard Pynson. 24 leaves only.

This little Poem contains some curious details relative to the projected marriage between Charles of Castile, Archduke of Austria (afterwards Charles the 5th) and the Princess Mary, daughter of Henry the 7th of England.

There was a copy on vellum in the Harleian Library, No. 7485, which, says Brunet, probably was the same sold in the Mc Carthy sale for 1000 francs, and which, I believe, the Rt. Hon. T. Grenville now has.

Demosthenis Orationes, &c. Gr. Folio. Venet. Aldus. 1504.

First Greek Edition of this Author. Aldus printed two editions of this book the same year. In the first, which is the most rare, the Dolphin and Anchor (on the Title-page) are in outline only, with the word ALDUS between two stars on *one side of the Anchor*, and MA. RO. on the other. The second edition, which is most esteemed by scholars, on account of its greater correctness and better execution, has the Dolphin and Anchor shaded with AL on one side and DUS on the other.

The value of the second edition varies according to condition at from 18*l.* 18*s.* to 25*l.* The first edition being the scarcer is pretty nearly of equal value when in good preservation.

Demosthenis Opera Omnia. Gr. Lat. Edente Js. Taylor. 4to. Tom. 2 et 3. Cantab. 1748—1757.

Large paper copies of this excellent edition, (the first volume of which never appeared,) and which was intended to have been completed in 5 vols. are rare and valuable.

At Heath's sale, 1810, 9*l.* 14*s.* 6*d.*

Merly Library, 1813, 6*l.* 6*s.*

Viscount Harberton, 1822, 8*l.* 8*s.*

Small paper copies bear a very limited price.

Saint Gréaal (L'Histoire ou le Roman du) qui est le fondement de la Table Ronde. Translaté du Lat. en Ryme Français, et de Rime en Prose. Par Rob. Borron ou Bosron. 1 vol. in folio. Paris. Dupré. 1516.

Roxburghe, 17*l.* 17*s.*

Sainct Greaal contenant la Conqueste du dict Sainct Greaal (faicte par Lancelot du Lac.) Lett. Goth. fig. en bois. 2 tom. en 1. *Folio. Paris.* 1523.

Crofts, 5*l.* 7*s.* 6*d.*

"The Holy Grale, that is, the Real Blood of our Blessed Saviour. King Arthur's Knights are represented as adventuring in quest of the *Sangreal* or *Sanguis Realis.* This expedition was one of the first subjects of the old Romance."

See Warton on Spenser, vol. i. p. 51, and vol. ii. p. 287, &c.

St. Graal, or Sangreal, is elsewhere derived from Grasal, which signifies a cup in old French, or from the Sanguis Realis, with which it was supposed to have been filled. According to

Dunlop's History of Fiction, the Sangreal is the scarcest Romance of the Round Table.

In Warton's History of English Poetry, vol. i. 8vo. p. 69 to 85, is a long and learned dissertation by the Editor, on the History of the Holy Grail or Sacred Cup, which the curious on this subject would do well to refer to.—See also the Editor's note at p. 138 of the same volume, respecting the Author of the "Roman du Saint Graal."

Brusonii (L. Domitii) Facetiarum et Exemplarum libri VII. Folio. Romæ. 1518.

This work contains a collection of merry conceits, tales, and bon mots, extracted from various authors.

The edition above cited, which is the original one, is very rare, and much sought after, on account of its being the only complete edition of the work: all those which have succeeded it, and which have been published either under its true title, or under that of *Speculum Mundi*, having been greatly curtailed.

The title of the Work is on a separate leaf, then follow three specimens of Latin Epigrams on another leaf, which commences the body of the Work with p. 1, and which goes on and finishes by an Index at p. 221, after which come two distinct leaves of errata.

Copies of this book have sold at the following large prices in this country: Bibliotheca Parisiana, 1791, 5*l.* 15*s.* 6*d.*; at Col. Stanley's sale 40*l.* 19*s.*; Sotheby's, 1818, 18*l.* 7*s.* 6*d.*; Marquis of Blandford's 27*l.* 10*s.*

Arnolde's Chronicle, or the Customs of London. Folio. Black letter. No date.

Gulston, 2*l.* 2*s.*; Lansdowne, 7*l.* 17*s.* 6*d.*; Mason, 15*l.* 15*s.*; Sir P. Thompson, 1815, 18*l.*; Rev. J. Brand, 1807-8, in russia, 18*l.* 18*s.*; Roxburghe, 1812, 22*l.* 1*s.*

The title of the first edition is given in the Censura Literaria, vol. vi. p. 113; its date seems to be 1502. The edition described by Oldys is supposed to be of the date 1521; see Dibdin's Ames, vol. iii. p. 34.

Prior availed himself of the Poet's licence, when, in the first edition, 1718, of his "Henry and Emma," he said,

> No longer shall the Nut-brown Maid be old;
> Though since her youth three hundred years have roll'd:

For the "*Ballad of the Not Browne Mayde*" first appeared in the Chronicle above cited. "The Nut Brown Maid and her Lover," which Prior paraphrased in his beautiful ballad* of Henry and Emma, are with some reason conjectured to have been a young Lord, the Earl of Westmoreland's son, and a Lady of equal quality. This conjecture has been advanced by Whitaker, in his History of Craven, but some dates in contravention of this surmise may be consulted in Censura Lit. vol. vii. p. 95.

Warton† says of this now exceedingly rare Chronicle, "that it is perhaps the most heterogeneous and multifarious miscel-

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* The two Ballads may be compared in the edition of Prior's Poetical Works, 2 vols. post 8vo. Lond. 1779. The Original Poem from the Chronicle is also carefully copied in the Censura Literaria, vol. vi. p. 114. It is also the first article in Capel's *Prolusions*, 8vo. 1760.

† Hist. of English Poetry, vol. iii. 8vo. p. 419.

lany that ever existed. The collector sets out with a catalogue of the Mayors and Sheriffs, the customs and charters of the City of London. Soon afterwards we have receipts to pickle sturgeon, to make vinegar, ink, and gunpowder; how to raise parsley in an hour; the arts of brewery and soap making; an estimate of the livings in London; an account of the last visitation of St. Magnus's Church; the weight of Essex cheese; and a letter to Cardinal Wolsey. The *Nut Browne Mayde* is introduced between an estimate of some subsidies paid into the Exchequer; and directions for buying goods in Flanders. Oldys, in his British Librarian, says this book cannot be better described than by a recital of the contents of the several chapters in the table or kalendar prefixed, which recital occupies three closely printed 8vo. pages, and may be referred to in the *British Librarian*, 8vo. 1738, p. 22, &c.

Warton's remarks on, and comparison of, the ancient and modern versions of the Nut Brown Maid, are well worthy of being turned to; and I am glad that the new edition in 8vo. of this work will enable any person of moderate means to do so.

There is a 4to. reprint of Arnold's book, edited by Mr. Douce, in the preface to which he conjectures the Nut Brown Maid to derive its origin from an old German Ballad, translated into Latin by Bebelius.

Tonstallus (Cuthb.) De Arte Supputandi, libri quatuor. 4to. *Pynson.* 1522.

See Dibdin's More's Utopia, vol. i. p. 20, for some account of Tunstal, and his Typographical Antiquities, vol. ii. for the full title and description of this book.

Granger says, this is the first Treatise on Arithmetic published in this country.

It is by no means a rare book, and I have seen more than one copy sell at a very cheap rate.

At Sir Peter Thompson's sale, in 1815, a copy was bought by Mr. Heber for 2*l.* 16*s.*

Bishop Tonstall's own copy, *upon vellum*, is in the Public Library at Cambridge.

Boecius' Boke of Consolation. Folio. Printed by W. Caxton.

At the Alchorne sale, 1813, an imperfect copy of this book sold for 53*l.* 11*s.*

Boecius, translated into English. 4to. Tavestok. 1525.

West's sale, 3*l.*; Dr. Askew, 5*l.*; Forster, 7*l.* 10*s.*; Mason, 17*l.*; Gough, 27*l.* 6*s.*, (resold, being imperfect, for 4*l.* 3*s.* 6*d.*)

No Roman-Writer appears to have been more studied and esteemed from the beginning to the end of the barbarous centuries than Boetius. "His Consolations of Philosophy" was translated into Saxon by King Alfred, and illustrated with a Commentary, by Asser, Bishop of St. David's.

See Warton's History of English Poetry, vol. ii. 8vo. p. 3-12.

La Bible qui est toute la Sainte Ecriture, translatée en François par Robert Piérre Olivetan (aidé de Jean Calvin.) Folio. Neufchatel. De Wingle. 1535.

This is the first Bible published by the Protestants:—copies in good preservation are difficult to be met with. The

Translator did not long survive the publication, having been poisoned at Rome the following year.*

A copy sold at Mr. Evans's auction-room, in 1818, for 4*l.* 14*s.* 6*d.*

Biblia Sacra Germanicé, ex recognitione Martini Lutheri. 2 *vols. Folio. Vitemb.* 1541.

The first edition of Luther's translation of the Bible.

At J. Edwards's sale in 1815, Luther's own copy, with Autographs and MS. insertions of Luther, Melancthon, &c. &c. was bought by G. Hibbert, Esq. for 89*l.* 15*s.*

Bible. 4to. Printed by Bill and Barker.

John Bunyan's identical Pulpit Bible of this Edition, bound in morocco, and which had been his companion during his 12 years' unjustifiable confinement in Bedford gaol, where he wrote his *Pilgrim's Progress*, was purchased at the sale of the library of the Rev. S. Palmer, of Hackney, March, 1814, for the late Samuel Whitbread, Esq. for the sum of 21*l.*

This Bible, and the "*Book of Martyrs*," are said to have constituted the whole library of Bunyan during his 12 years' imprisonment. See his Life, at end of his "*Heavenly Footman*," p. 128.

I am indebted to Granger for the following animated account of Bunyan:

"John Bunyan a well known Preacher and Writer of Antinomian principles, was son of a tinker in Bedfordshire, where he for some time followed his father's occupation. His conversion, as he informs us himself, began in the early part of his life, while he was at play with his companions; when he was suddenly surprized with a voice which said to him, 'Wilt thou leave

* See De Bure Bibliographie, No. 52, and Beloe, vol. iii. p. 20; also D'Israeli's Curiosities, 2d series, vol. ii. p. 191, &c.

thy sins and go to Heaven, or have thy sins and go to Hell?" upon which he lifted up his eyes in great amazement towards heaven, whence the voice came, and thought he saw Christ looking down upon him.* This had a great effect upon his mind: but he grew far more serious upon a casual conference which he held with four poor women of Bedford, upon the subject of the new birth. From that time he applied himself diligently to reading the Scriptures, and in a few years became a Preacher and Writer of note. He was long confined in the county gaol of Bedford for holding Conventicles: here he spent his time in preaching, writing books, and tagging laces for his support. After his enlargement, he travelled into many parts of the kingdom, "to visit and comfirm the brethren." These visitations procured him the nick-name of *Bishop Bunyan*. When he arrived at the sixtieth year of his age, which was the period of his life, he had written books equal to the number of his years: but as many of these are on similar subjects, they are very much alike. His Master Piece is his "*Pilgrim's Progress*," one of the most popular, and I may add, one of the most ingenious books in the English Language.

Bunyan, who has been mentioned amongst the least and lowest of our writers, and even ridiculed as a driveller by those who have never read him, deserves much higher rank than is commonly imagined. His "*Pilgrim's Progress*" gives us a clear and distinct idea of Calvinistical Divinity. The allegory is admirably carried on, and the characters justly drawn and uniformly supported."

Biographical History of England, vol. iii p. 347-8 8vo. 1775.

* This is the substance of his own account in his "Grace Abounding," which contains the History of his Conversion and many other particulars of his life.

Lesclarcissement de la langue Francayse, compose par Maistre Jehan Palsgrave, Angloys natyf de Londres, et Gradue de Paris. Thick folio. The Imprynting fynysshed by Johan Haukins, the XVIIIth day of July, the yere of our Lorde God 1530.

In most of my notices I have endeavoured to point out what I conceived to be either curious, valuable, or entertaining, and in pursuance of this plan, I present the above singular and rare production to my reader, as an honorable testimonial of the abilities of a Londoner, and as a singular proof, acknowledged by French Bibliographers, of the first attempt at reducing the French tongue to grammatical rules; and that effected by an Englishman, and as the title says *natyf de Londres*.

Our Author, according to that indefatigable Chronicler Anthony Wood, was born in London, and educated in Grammar learning there, studied Logic and Philosophy at Cambridge till he became Batchelor of Arts; afterwards went to Paris, where also spending several years in Philosophical and other learning, he took the degree of Master of the said Faculty, and became so excellently skilled in the French tongue, that he was thought fit and appointed to be tutor to the Lady Mary, daughter of King Henry VII. and sister to our King Henry VIII. when she was betrothed at the age of 18, from motives of state policy, to the aged and decrepid Monarch Louis XII. of France, who very shortly survived the consummation of this unequal match. On the death of this Monarch, Mary, now become Queen Dowager of France, was privately married to her first lover the Duke of Suffolk, and having made her peace with her Royal Brother for so degrading an act, returned to her na-

tive country with her husband, and John Palsgrave, our author, accompanied his Royal Pupil. On his return he was appointed Chaplain to Henry VIII. taught the French language to divers of our young nobility, and became well beneficed. In 1531 he settled in Oxford for a time, and the next year being incorporated Master of Arts, was, in a few days afterwards, admitted to the degree of Bachelor of Divinity, "and esteemed the first Author of our nation, (as honest Anthony says,) or of the Frenchmen, that had reduced the French tongue under certain rules, and the first in that kind of exercise that did begin to labour," as plainly appears by this *Esclaircissement*, which is a thick folio, black letter, divided into three parts or books, and preceded by a copious Introduction in English.

Dibdin, in his 3d vol. of Ames's Typographical Antiquities, mentions having seen and examined five copies; and Collations of the Book by Collins and Herbert are given at p. 366 of that work.

It appears that Henry VIII. granted Palsgrave the exclusive right to the printing and profits of this book for seven years.

"I never yet saw," says Wood, in his Athenæ Oxoniensis, "but one copy of this book, which, being filled with marginal notes (by whom I know not) in a scribbling hand, was bought by the learned *Selden*, and in his library at Oxon I perused it."

Mr. Beloe, in his Anecdotes of Literature, vol. vi. p. 344, has given an account of this book from two copies in the possession of the Bishop of Ely and Mr. Douce; and Brunet, in his Manuel du Libraire, has given the collation of a copy, tom. iii. p. 8, in the Mazarine Library at Paris.

Dibdin says, Palsgrave's book is so scarce as to be worth 21*l.* at least.

The said John Palsgrave hath also (continues Wood) written *several Epistles*, and published a Translation of a Book, intituled, *Ecphrastes Anglica in Comœdiam Acolasti.* Or, *the Comedy of Acolastus translated into our English Tongue, after such a manner as Children are taught in the Grammar School; first word by word as the Latin lyeth, and afterwards according to the sense and meaning of the Latin sentences, &c.* 4to. *Lond.* 1540.

Which scarce Play, at Farmer's sale, sold for 4*l.* 5*s.* 6*d.* A copy at the sale of Hayley's library brought 22*l.* 1*s.*

An account of this Play, which is a version of the *Prodigal Son*, written originally in Latin Verse by Guill. Fullonius,* may be found in Reed and Jones's Biographia Dramatica, where also an account of Palsgrave may be met with, but containing nothing more than the account given in Wood's Athenæ, but without any acknowledgment of the source whence derived.

Dibdin, in his edition of Ames, vol. iii. p. 368, describes Palsgrave's translation of "*Acolastus.*" It is also mentioned by Percy in his Reliques, vol. i. p. 134 (note p.) 2d edition, 1767.

Porto (L.) Istoria di due Nobili Amanti (Romeo e Giulietta.) 8vo. *Venice. No date.*

Borromeo, 1817, 15*l.*

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* See *Brunet Manuel du Libraire* for an account of the earliest editions of the Latin original.

Porto (L da) Rime e Prosa—cioé la Giulietta Novella. 8vo. *Venice.* 1539.

Di Gran Rarita. Pinelli, 5*l.* 5*s.*

☞ This is the earliest novel upon the unhappy loves of Romeo and Juliet, printed several years prior to that of Bandello on the same subject.

There is a translation of it in the *Res Literaria,* noticed in the Gentleman's Magazine, Dec. 1, 1822.

Clizia L'Infelice Amore di Giulia e Romeo, in ottava rima. 8vo. *Venet. Giolito.* 1553.

Molini, Florence, 1807, 33 francs.

Bandello's History of Romeo and Juliet was metrically paraphrased *by Arthur Brooke,* and *printed by R. Tothill,* 1562.

Brydges, in Phillips's Theatrum Poetarum, 8vo. Canterbury, 1800, p. 128, says, "the Editors of Shakspeare have discovered this to have been the original of Shakspeare's Romeo and Juliet.

Borde (Andrew.) A Boke of the Introduction of Knowledge, the which doth teache a man to speake part of all maner of languages, and to know the usage and fashion of all maner of countries, and for to know the most part of all maner of coins of money. 4to. *Black letter. Imprinte by William Copland. Without date.*

Dedicated to the Lady Mary, daughter of King Henry the Eighth—which dedication is dated from *Mountpelyer,* May 5, 1542.

Pearson, 1788, 4*l.* 15*s.* to Mr. Bindley.

This book is partly written in verse and partly in prose, contained in 39 chapters, before each of which are wood cuts with representations of men. Before the first chapter, in which he has characterized an Englishman, is the print of a naked man, with a piece of cloth lying on his right arm, and a pair of sheers in his left hand, under which is an inscription in verse, of which the following are the four first lines:

"I am an English Man, and naked I stand here,
Musing in my mind what rayment I shall were:
For now I will were thys, and now I will were that,
And now I will were I cannot tell what," &c.

Before the 7th Chapter is the portrait of the Author himself, standing in a pew with a canopy over it, habited in a loose gown with wide sleeves, and on his head a chaplet of laurel, with a book before him on a desk, with the following title of the said chapter beneath:

"*The VII Chapyter sheweth how the auctor of this Boke had dwelt in Scotland and other Hands, and did go thorow and round about Christendom and out of Christendom declaring the Properties of all the Regions, Countries, and Provinces, the which he did Travel thorow.*"

This Portrait, according to Herbert's Memoranda, served also for a Portrait of Skelton, Poet Laureat. See Dibdin's Ames, vol. iii. p. 160.

Mr. Upcott edited a re-print of 100 copies of this curious tract, with wood-cuts, one of which is in Rivington's Catalogue for 1824, marked at 1*l.* 11*s.* 6*d.* The cut of the Englishman from this reprint is given in Dibdin's account of it, who says of it in conclusion, "this is probably the most curious and interesting volume ever put forth from the press of Copland."

Andrew Borde was a whimsical being, and said by Granger to have been Physician to Henry VIIIth; whether from his facetious mode of practice according to Phillips, or from the Harlequinism of his pursuits and writings, he gave rise to the name and character of MERRY ANDREW, seems uncertain: he appears to have applied his mind to many subjects, and, like most quacks, to have been equally confident in all.

The Book of Knowledge,
The Breviary of Health,
The Dietary of Health,
Merry Tales of the Mad Men of Gotham,
Merry History of the Mylner of Abington,
Book of Prognostics,
——— *Urines,*
——— *Roads,*

are specimens of what he aimed at.

According to Wood's Athenæ, vol. i. p. 61, folio, "It was Borde's practice, when living at Winchester, where, as at other places, it was his custom to drink water three days in a week, to wear constantly a shirt of hair, and every night to hang his shroud and *socking*, or burial sheet, at his bed's feet, according as he had done, as I conceive, while he was a *Carthusian*.

"He always professed celibacy, and did zealously write against such Monks, Priests, and Friars, that violated their vow by marriage, as many did when their respective houses were dissolved by Henry VIII."

This zeal caused his opponents to promulgate various scandalous stories, to the discredit of the Doctor's continence—for which see *Athenæ Oxoniensis*. "But letting these matters pass, I cannot otherwise but say," continues Wood, "that our

author *Borde* was esteemed a noted poet, a witty and ingenious person, and an excellent Physician of his time; and that he is reported by some to have been, not only Physician to King Henry 8th, but also a Member of the *College of Physicians at London*, to whom he dedicated his

Breviarie of Health. 4*to.* 1552.
Ditto. 1557.

A Merie Jest of a Man that was called Howleglas, and of many marveylous Thinges and Jests that he dyd in his lyfe. 4*to.* With a rude Title-page, representing two mean people, one of whom is a Peasant, holding a pitchfork in his hand, addressing a Prince with a crown on his head and a sceptre in his hand. *Printed by Wyllyam Copland.*

An imperfect copy was in the Duke of Roxburghe's collection, and sold for 14*l.* 5*s.* and is now, I believe, in Mr. Heber's possession.

Mr. Beloe, in his Anecdotes of Literature, vol. i. p. 407, &c. has enumerated the marveylous things and jests of this Mister Howleglass, from the table of contents, of a perfect copy in the Garrick Collection; and has a specimen at length of how this Howleglas cheated some milk-maids of their cream; as also a "*Dialogue between Howleglas and a Scholar.*"

It should seem that this Howleglas was a sort of *Lazarillo* or *Scapin*, and that the book is a translation from the Dutch language, wherein he is named *Ulenspiegle*.

Percy, in his "*Essay on the Origin of the English Stage*," &c. Relics, vol. i. p. 126, quotes this old novel to show how our ancient mysteries were represented in their most simple form.

"It is well known," says Percy, "that Dramatic Poetry in this and most other nations of Europe owes its origin, or at least its revival, to those religious shows, which in the dark ages were usually exhibited on the more solemn festivals. At those times they were wont to represent in the Churches the lives and miracles of the Saints, or some of the more important stories of Scripture. And as the most mysterious subjects were frequently chosen, such as the Incarnation, Passion, and Resurrection of Christ, &c. these exhibitions acquired the general name of *Mysteries*. At first they were probably a kind of dumb shews, intermingled, it may be, with a few short speeches; at length they grew into a regular series of connected Dialogues, formally divided into acts and scenes. Specimens of these in their most improved state (being at best but poor artless compositions) may be seen among Dodsley's Old Plays, and in the Harleian Miscellany." How they were exhibited in their most simple form, we may learn from a "A merye Jest of a man that was called Howleglas," whose waggish tricks are the subject of the book at the head of the present article. After many adventures, he comes to live with a Priest, who makes him his Parish Clerk. This Priest is described as keeping a *Leman*, or Concubine, who had but one eye, to whom Howleglas owed a grudge, for revealing his rogueries to his master. The story thus proceeds: "And than in the meane season, while Howle-
"glas was Parysh Clarke, at Easter they should play the resur-
"rection of our Lorde: and for because than the men wer not
"learned, nor could not read, the Priest toke his Leman, and
"put her in the grave for an Aungell: and this seing, Howl-
"glas tolde to hym iij of the symplest persons that were in the
"towne, that played the iij Maries; and the Person (i. e. Par-

" son or Rector) played Christe, with a baner in his hand. " Than saide Howleglas to the symple persons, When the " Aungell asketh you whome you seke, you may saye, the Par- " son's Leman with one iye. Than it fortuned that the tyme " was come that they must playe; and the Aungel asked them " whom they sought, and then sayd they, as Howleglas had " shewed and lerned them afore, and than answered thay, " 'We seke the Priest's Leman with one iye.' And than the " Prieste might heare that he was mocked. And when the " Priest's Leman herd that, she arose out of the grave, and " would have smyten with her fist Howleglas upon the cheke, " but she missed him and smote one of the symple persons " that played one of the thre Maries; and he gave her another; " and than toke she him by the heare (hair); and that seing " his wyfe came runuing hastely to smite the Priest's Leman; " and than the Priest seing this, caste down hys baner, and " went to help his woman, so that the one gave the other sore " strokes, and made great noyse in the churche. And than " Howleglas seyng them lyinge together by the eares in the " bodi of the churche, went his way out of the village, and " came no more there."

Heywood (John.) A Parable of the Spider and Flie. 4to. *Lond.* 1556.

Pearson, 1788, 2*l.* 13*s.* 6*d.*; Gordon, 9*l.* 9*s.*; Stewart's, 1814, 10*l.* 10*s.*; Townley, 16*l.* 16*s.*; G. Nassau, Esq. 1824, (the last leaf a reprint in fac simile,) 2*l.* 12*s.* 6*d.*

Heywood's (John) Woorkes, containing the Spider and the Flie, His Dialogues on English Proverbes, and his 600 *Epigrammes.* 4*to.* 1562.

Mason, 3*l.* 13*s.* 6*d.*; Farmer, 5*l.* 10*s.*; Devonshire Duplicates, 1815, 7*l.*; Duke of Roxburghe, 21*l.*

Another Edition. 4*to.* 1576. Sold at Mr. Strettell's sale in 1820 for 7*l.* 17*s.* 6*d.*

Heywood's (John) Dialogue on English Proverbes. 4*to. First edition.* 1546.

Duke of Roxburghe, 1812, 4*l.* 10*s.*

Heywood's largest and most laboured work is the Spider and Flie, which forms a pretty thick quarto in old English verse, printed in the black letter; and at the beginning of each of the 77 chapters of which the Parable consists, appears the figure of the Author, either standing or sitting before a table, with a book on it, near a window hung with cobwebs, flies, and spiders. By way of frontispiece is a wooden print of the Author at full length, and probably in the habit he usually wore, for he is dressed in a fur gown, resembling that of a Master of Arts. He has a round cap on his head, and a dagger hanging to his girdle; his chin and lips appear close shaven.

Hollinshed, in his Chronicle, says of Heywood, that in his Book of the *Spider and Flie*, "he dealeth so profoundlie, and "beyond all measure of skill, that neither he himself that made "it, neither anie one that readeth it, can reach unto the meaning thereof."

Speaking of the Author of the "Spider and Flie," who was also a Dramatic Writer, and a list of whose plays may be found in Reed and Jones's Biographia Dramatica, Mr Warton says,

" that he was one of the very first* Dramatic Writers that our " island produced. He drew the Bible from the stage, and " introduced representations of familiar life and popular man- " ners."

John Heywood, according to Isaac Reed's account, and which is extracted almost verbatim from *Wood's Athenæ*, was born at North Mims, near St. Alban's, in Hertfordshire, and was educated at Oxford; but the uprightliness of his disposition not being well adapted to the sedentary life of an academician, he went back to his native place, which being in the neighbourhood of the great Sir Thomas More, he presently contracted an intimacy with that great Mæcenas of wit and genius, who introduced him to the knowledge and patronage of the Princess Mary. Heywood's ready wit and aptness for jest and repartee, together with the possession of great skill both in vocal and instrumental music, rendered him a favourite with Henry VIII. who frequently rewarded him very highly.† On the accession of Edward VI. he still continued in favor, though the Author of *The Art of English Poetry* says it was " for " the mirth and quickness of conceit, more than any good " learning that was in him."

He continued a great favorite with Queen Mary after she came to the throne, and even till her death, after which, being a bigoted Roman Catholic, he became apprehensive that some of the severities which had been practised on the Protes

* Anthony Wood, in his *Athenæ Oxonienses*, does not subscribe to this opinion.

† Granger, in his Biographical Hist. of England, says, "I have somewhere seen John Heywood mentioned as Jester to King Henry VIII." vol. i. p. 170.

tants in the preceeding reign, might be retaliated on those of a contrary persuasion in that of Mary's successor, Queen Elizabeth; he therefore thought it best for the security of his person, and the preservation of his Religion, to quit the Kingdom and retire to Mechlin, where he died in 1565, leaving several children behind him, to whom he had given liberal educations.

"His settling at Mechlin," says sly Anthony Wood, "is a wonder to some, who will allow no Religion in Poets, that this person should above all his profession be a voluntary exile for it."

Bateman's (Stephen) Travayled Pilgrim, bringing Newes from all Partes of the Worlde, such like scarce heard of before. 1569. *Black letter, embellished with a great number of wood engravings.*

Ritson introduces this writer in his Catalogue of English Poets. Beloe knew of only one copy of this Poem, *viz.* in the British Museum, and from the specimen given by him in his Anecdotes of Literature, vol. ii. p. 100, I think the world is no loser by the rarity of the book. A copy has been recently sold (1822), at the dispersion of Mr. Perry's library, for 26*l.* 15*s.* 6*d.* and bought by Mr. Hall.

Mention is made of this author, and of one or two other productions by him, in Warton's History of Poetry, 8vo. vol. iv. p. 318.

The Nice Wanton.

A preaty Interlude called Nice Wanton.

Wherein ye may see
Three braunces of an yll tree,
The Mother and her Children three,
Twoo naught and one godlye.

Early sharpe that wyll be thorne
Soon yll that will be naught,
To be nanght better unborne
Better unfed than naughtily taught.

4to. Black letter. Lond. 1560.

See Gentleman's Magazine for 1787, p. 400 and 689, from whence Beloe has extracted two specimens of the Songs, one of which is added here, on account of the extreme rarity of the book, no other copies being known than the one in the Roxburghe collection, and another in the possession of Mr. Wenggve, of Suffolk. The Roxburghe copy sold for 20*l.* 19*s.*

Song.

It is good to be mery,
But who can be mery?
He that hath a pure conscience
He may well be mery.

Who hath a pure conscience? tell me:
No man of himself I ensure thee:
Then must it follow of necessitie,
That no man can be mery.

Puritie itselfe may purenesse give,
You must aske it of God in true beleve,
Then wyl he geve it and nere repreve,
And so we may be mery.

What is the practise of a conscience pure;
To love and fear God, and other allure,
And for his sake to helpe hys neighbour,
Then may we well be mery.

What shell he have that can and wyll do this?
After this life everlasting blisse,
Yet not by desert, but by gyft I wisse,
Then God make us all mery.

Churchyarde's (Thos.) Sparke of Friendship, &c. 1558.

Contention betwixt Churchyarde and Camell upon David Dycer's Dreame. 4*to.* *Black letter.* 1560-4.

G. Stevens, 1800, *(with curious M.S. notes,)* 4*l.* 9*s.*

Churchyarde's Lamentable Warres in Flaunders.

Mr. Perry's sale, 1822, 5*l.* 15*s.* 6*d.*

*Churchyarde's Chippes.** 4*to.* 1575.

Dr. Wright's Library, 1787, 3*l.* 13*s.* 6*d.*; Farmer, 1798, 18*s.* 6*d.*; Fillingham, 1805, 14*l.* 14*s.*; Longman, 12*l.*

Ditto. 4*to.* 1578. Saunders', 1818, 14*l.* 14*s.*

The earliest edition of *Churchyarde's Chippes*, is of the date 1565, and only to be found in Mr. Heber's collection.

Churchyarde's Three First Bookes of Ovid de Tristibus. 4*to.* 1578.

Rev. R. Farmer, 1798, 3*l.* 4*s.*; said to be the only known copy, and now in the collection of Earl Spencer, who has reprinted it for the use of the Roxburghe Club.

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* See Cersura Literaria, vol. ii. p. 305 and 6.

Churchyarde's Choice. 4*to.* 1579. In Mr. Freeling's collection.

Churchyarde's Discourse of the Queene's Majesties entertainment in Suffolk and Norfolk, &c. 4*to.* 1579. G. Mason, 1798, 3*l.* 3*s.*

Churchyarde's Light Bondel of Lively Discourses, &c. 4*to. Black letter.* 1580. Reed, 1807, 11*l.* 5*s.*; Perry, 1822, 14*l.*

Churchyarde's Chance, containing Fancies, Verses, Epitaphs, &c. 4*to.* 1580.

Churchyarde's Worthiness of Wales. First edition. 4*to.* 1587. Farmer, 1798, 1*l.* 2*s.*; Ireland, 1801, 3*l.* 1*s.*

*Churchyarde's Challenge.** 4*to. Black letter.* 1593. Isaac Reed's sale, 1807, with a copious MS. account of Churchyard's Works, and a small 8vo. Tract, entitled "*A Discourse of Rebellion,*" 1570, 17*l.* 10*s.*; Longman, *(MS. Title,)* 45*l.*

Churchyarde's Musical Consort of Heavenly Harmonie. 4*to.* 1595. Reed, 8*l.* 15*s.*; Longman and Co. 40*l.*

This has been copiously described in the Censura Literaria, vol. iii. p. 337, &c.

Churchyarde's Honour of the Lawe. 4*to.* 1596. Perry, 1821, 10*l.* 15*s.*

Churchyarde's Works. 2 *vols.* 4*to.* 1560, *&c.*

Several of the pieces in these volumes are said to have been unknown to Ames or Herbert. See the Duke of Roxburghe's Catalogue, No. 3318, where they sold for 96*l.*; and at the Duke of Marlborough's, in 1819, they sold for 85*l.* Dibdin, in his Library Companion, has enumerated the pieces contained in these volumes.

* An account of which is given in the Censura Literaria, vol. ii. p. 307

Churchyarde's Works, containing his "*Challenge*. 4to. *Wolfe*. 1593." "*Chippes*. 4to. *Marshe*. 1578." And "*Worthiness of Wales*. *Robinson*. 1587." G. Mason, 1798, 15*l*. 15*s*.

Thos. Churchyard is merely named by Philips in his Theatrum Poetarum. He was born at Shrewsbury. Wood, in his usual quaint manner, gives a curious account of him.* "Being much addicted to letters when a child, caused him to be carefully educated. When he came to the age of about 17, he left his father and relations, and with a sum of money then given to him, he went to seek his fortune; and his heels being equally restless with his head, he went to the Royal Court, laid aside his books, and for a time, so long as his money lasted, became a *roysterer*. At length being reduced in purse, he was taken into the service of the poetical Henry Howard, Earl of Surry, with whom he lived as his servant four years, towards the end of K. Hen. VIII. By the Earl's death in 1546, he lost his patron, turned soldier, travelled, and returning spent some time in Oxon, in the condition at least of an Hospes among his countrymen of Wales. After getting employment in the Scotch war, where he was taken prisoner, upon a peace he regained his liberty, poor and bare, spoiled of all, and his body in a sickly and decayed condition. Being now about 30 years old, he went to Shrewsbury for recruits, and as it seems for a time to Oxon. At length he was taken into the service of Robert Earl of Leicester, but found him not such a master as Surrey, being as much different as gold is from glass. After an unsuccessful fit of love—notwithstanding his former resolu-

* Athenæ, vol. i. p. 318.

tion to the contrary—he went to the wars in Flanders, where he got a command, was wounded, and taken prisoner, and escaped twice by means of ladies of consideration, with whom it appears he ingratiated himself. So that returning home he sought again after a wife, and whether he took one in truth I cannot tell, nor how his life was spent after 1580."

Churchyard died poor, and is buried near Skelton in Saint Margaret's Church, Westminster. From the Parish Register it appears his burial was on the 4th of April, 1604.

In Dibdin's Library Companion, the productions of Churchyard's muse, in print, are said to consist of xvii pieces; and he there (p. 888) questions if ANY one possesses a perfect set of them?

Dee's (Dr. Jo.) General and Rare Memorials Pertayning to the perfect Arte of Navigation. Annexed to the Paradoxal Cumpas, in Playne. Now first published: 24 yeres after the first Invention thereof. Folio. 1577.

This Book, of which 100 copies only were printed, was considered by Mr. Isaac Reed as one of the scarcest in the English language. His copy sold for 3*l.* 13s. 6*d.*

Beloe, in his Anecdotes of Literature, vol. ii. p. 263 to 293, has extracted the whole of Dee's Advertisement and Introduction from a copy in the British Museum, on account of the rarity of the book and the whimsicality of the thing itself.

See a list of Dr. Dee's Works in Chalmers's Biographical Dictionary, vol. xi. p. 387 and 388.

John Dee (says Granger) was a man of extensive learning,

particularly in the mathematics, in which he had few equals; but he was vain, credulous, and enthusiastic. He was deep in astrology, and strongly tinctured with the superstition of the Rosicrusians, whose dreams he listened to with eagerness, and became as great a dreamer himself as any of that fraternity. He appears to have been by turns a dupe and a cheat, but acquired prodigious reputation. He travelled over great part of Europe, and seems to have been highly esteemed by many persons of rank and eminence. He pretended that a *black* stone or speculum*, which he made great use of, was brought him by Angels, and that he was particularly intimate with Raphael and Gabriel.

Bassentinus's Free Will a Tragedy.

"*A certayne Tragedie wrytten fyrste in Italian by F. N. B. (Franciscus Niger Bassentinus)* entituled FREE-WYL; *and translated into English by Henry Cheeke, wherein is set foorth, in manner of a Tragedie, the deuyilish deuise of the Popish Religion, &c.*" 4to. *Black letter. No date (supposed about* 1589).

This is one of the very old Moral Plays. A copy at the Roxburghe sale brought the sum of 5*l.* 15*s.* 6*d.*

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* This black stone into which Dee used to call his spirits was successively in the Collections of the Earls of Peterboro', Lady Eliz. Germaine, the Duke of Argyle, and Mr. Walpole. Upon examination it turns out to be nothing but a polished piece of canal coal. This is what Butler means when he says,

"Kelly (*Dee's Coadjutor*) did all his feats upon
The Devil's Looking Glass, a stone."

Hudibras, part iii. canto iii. v. 631. 2.

According to Reed and Jones's Biographia Dramatica, the original Italian, entitled *Tragedia del Libero Arbitrio*, 4to. 1546, as also a Latin Version by the Author himself, 8vo. printed at Geneva, may be both found in the Public Library at Cambridge. See, in addition, what Warton, in his History of English Poetry, vol. iii. p. 185 to 192, 8vo. Lond. 1824, says on the subject of Moralities.

Spenser's (Edmond) Faerie Queene. First edition. 4to. 1590-6. Ireland, 1801, 3*l.* 13*s.*; Townley, 12*l.*; Sotheby, 1821, 2*l.* 2*s.*; G. Nassau, 1824, 5*l.* 5*s.*; Thorpe, 1824, 3*l.* 13*s.* 6*d.*; Ditto, 4*l.* 14*s.* 6*d.* in russia.

The Poet supposes that the FAERIE QUEENE, according to an annual custom, held a magnificent feast, which continued twelve days; on each of which respectively, twelve several complaints are presented before her. Accordingly, in order to redress the injuries which were the occasion of these several complaints, she dispatches, with proper commissions, twelve different Knights, each of which, in the particular adventure allotted to him, proves an example of some particular virtue, as of Holiness, Temperance, Justice, Chastity; and has one complete book assigned to him, of which he is the Hero. But besides these twelve Knights, severally exemplifying twelve moral virtues, the Poet has constituted one principal Knight or general Hero, viz. PRINCE ARTHUR. This personage represents Magnificence; a virtue which is supposed to be the perfection of all the rest. He moreover assists in every Book, and the end of his actions is to discover and win Gloriana,* or

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* The Poet intended *Gloriana* in praise of our Queen Elizabeth.

Glory. In a word, in this character the Poet professes to pourtray "The image of a brave Knight perfected in the twelve private moral virtues."

To the foregoing, which is a sketch of the Poem by Phillips, Milton's nephew, I shall here add Pope's opinion of the "*Faerie Queene*," given in 1743-4, only a year before his death, and printed in Spence's Anecdotes.

"After reading a Canto of Spenser two or three days ago to an old lady between 70 and 80 years of age, she said, "*that I had been showing her a Gallery of Pictures.*" I don't know how it is, but she said very right. There is something in Spenser that pleases one as strongly in one's old age as it did in one's youth. I read the Faerie Queene, when I was about twelve, with infinite delight; and I think it gave me as much when I read it over about a year or two ago."

The following are among the most esteemed editions of Spenser's Works. 6 vols. 12mo. by Hughes. Lond. 1715.

Ditto, 3 vols. 4to. Lond. Brindley, 1751.

Ditto, by the Rev. H. J. Todd, 8 vols. 8vo. 1805.

Ditto, by Dr. Aikin, 6 vols. 8vo. 1806.

It might be thought remiss in me to omit, in a Bibliomaniac's Library, the mention of

Spenser's (Edmond) Complaints, containing sundrie small Poemes of the World's Varietie. 4to. 1591.

☞ This includes the 1st editions of the *Ruines of Time, Tears of the Muses, Mother Hubberd's Tale,* &c.

At the Alchorne sale, May, 1813, a copy sold to Mr. Bolland for 8*l.* 8*s.*

At the Roxburghe sale "*Spenser's Shepheard's Kalendar*," 4to. 1586, sold for 21*l.*

Ditto, 4to. 1597, G. Nassau, Esq. 1824, 4*l.* 19*s.*

Ditto, 4to. 1579, first edition.

Bry (Theodorus, Johannes-Theodorus, Israel de) et Mattheus Merian Collectiones Peregrinationum in Indiam Orientalem et Indiam Occidentalem, XXV *partibus comprehensæ. Francofurti ad Mænum,* 1590—1634. *25 parts in folio.*

The above is the general title, under which the 25 parts of this important and rare work is known, and which, when complete, is of considerable value, as the copies I shall presently instance will testify. To give an exact and detailed description of the different parts and their variations, would, as Brunet says, occupy about 40 pages. I shall therefore only notice, at the foot of the page, where the details may be found,* and immediately proceed to a few more general remarks on the subject.

The denomination of "Grands et petits Voyages" has been occasioned by the thirteen separate parts which concern the West Indies being printed on a rather larger size than the twelve which relate to the East Indies.

The copy in the Paris sale, 1791, was knocked down at 210*l.* and bought in at that price.

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* De Bure Bibliographia Instructive.

Camus Memoires sur la Collection de grands et petits Voyages, &c. 4to. Paris. 1802.

Bibliotheca Parisiana. No. 486. 1791.

Brunet Manuel du Libraire, tom. i. p. 291. Paris. 1821.

At the sale of the Merly collection, 1813, a copy, wanting 11 leaves, and some plates, sold for 126*l.*, and was purchased by Messrs. Arch, who were fortunate enough to complete what was wanting, and make some additions, and in its improved state they sold it to the Hon. T. Grenville for 240*l.* who has since rendered it, according to the Rev. T. F. Dibdin's account, the most complete copy in the world.

Colonel Stanley's copy, which was sold in 1813, contained duplicates of parts x. and xi. and a considerable number of duplicate plates; it was bound in 7 vols. folio, blue morocco, and sold for 546*l.*, and I believe now is in the Duke of Devonshire's collection.

Mr. Beckford's copy sold at Fonthill, in 1823, for 200 guineas. I do not know whether Mr. Dibdin is correct in saying it was M. Paris's copy, and *supposed* to be perfect.

In the library of the Right Hon. T. Grenville is a complete set of these Voyages, very copiously described in Dibdin's Library Companion, p. 373, &c. containing also the English part of Virginia,* dedicated to Sir Walter Raleigh by De Bry; it is prior to the Latin part, of the same date, Francof. 1590.—This edition of this part is unnoticed by M. Camus. The following is its title:

A briefe and true report of the new found Land of Virginia, discovered by Sir Richard Greinvile, Knt. in 1585, *translated into English by Thomas Hariot, at the charges of Sir Walter Raleigh, and som Pictures of the Pictes, which in the olde Tyme dyd habite one part of the Great Brettaine, found in a oold English Chronicle, plates by De Bry. Folio. Francof.* 1590.

* This copy is said to have cost Harley Earl of Oxford 100 guineas, who, after many years' search, obtained it at Frankfort for that sum.

The copy of G. Nassau, Esq. sold, in 1824, for 100*l.* and in his Catalogue it is said that not more than four perfect copies of this part are known to exist.

Fraunce's (Abraham) Countesse of Pembroke's Ivy Church, conteining the affectionate Life and unfortunate Death of Phillis and Amyntas, that in a Pastoral, this in a Funeral. 4*to. London.* 1591.

Dodds, 4*l.* 7*s.*; Mason, 3*l.* 13*s.* 6*d.*; Roxburghe, 6*l.* 16*s.* 6*d.*

Ditto, with *Fraunce's Emanuel,** at Saunders', 1818, 13*l.* 2*s.* 6*d.*; Bindley, 25*l.* 4*s.*, bought by Perry, at whose sale, in 1822, it sold for 21*l.* 10*s.* 6*d.*

Lord Spencer is said to have given White 21*l.* for his copy; White asked 25 guineas for it.

G. Nassau, Esq. 1824, 5*l.* 18*s.*

——————— *Third Part of Ditto, entitled Amintas Dale, being Tales of the Heathen Gods, in English Hexameters.* 4*to.* 1592.

A copy of this third part, which is very rare, with the Title and two leaves in MS. sold at Saunders', in 1818, for 15*l.* 15*s.*

This Author is classed amongst Dramatic Writers, but his production, says Beloe, can hardly be called a Play; it consists of a translation of *Tasso's Aminta,* which is interwoven in the body of a Pastoral, entitled Ivy Church. A specimen of this whimsical performance is given in Beloe's Anecdotes. Phillips, speaking of Fraunce, characterized him as "a versifier in Queen Elizabeth's time, who, imitating Latin measure in Eng-

* G. Nassau, *(the Emanuel only),* 1824, 1*l.* 10*s.*

lish verse, wrote his Ivie Church, and some other things in Hexameter; some also in Hexameter and Pentameter; nor was he altogether singular in this way of writing; for Sir P. Sidney, in the Pastoral Interludes of his Arcadia, uses not only these but all other sorts of Latin measure, in which no wonder he is followed by so few, since they neither become the English, nor any other modern language."

How true Phillips's opinion on the subject is, has been evinced in our day, by the attempt and complete failure of a celebrated Poetical Luminary to tread in the steps of Abraham Fraunce.

A concise account of Fraunce, and some of his productions, may be found in the Theatrum Poetarum, 8vo. p. 108, 9; and also some particulars in Warton, vol. iv. 8vo. p. 230.

Hooker's (Richard) Lawes of Ecclesiasticall Politie. Folio.

BEST EDITION. 1723.

There are various other folio and octavo editions of this Work.

"This," according to Neal, in his History of the Puritans, "is esteemed the most learned defence of the Church of England, wherein all that would be acquainted with its constitution (says a learned Prelate) may see upon what foundation it is built.

"Several champions appeared about this time (1594) for the cause of Episcopacy, but the most celebrated performance, and of the greatest note, was Hooker's Ecclesiastical Polity, in eight books; the four first of which were published this year,

and the *fifth* in 1597, and the three last not till many years after his death, for which reason some have suspected them to be interpolated, though they were deposited in the hands of Archbishop Abbot, from whose copy they were printed about the beginning of the Civil Wars."

Beloe, in his Anecdotes of Literature, says, "Neither Walton in his Life of Hooker, nor Bishop Gauden, nor many others that give an account of Hooker and his Writings, make any mention of the Books or Tracts which gave occasion to his writing The Ecclesiastical Polity. Whitgift had written an Answer to the *Admonition to the Parliament*, and thereby engaged in a controversy with Thomas Cartwright, the supposed Author of it. Hooker, in this his excellent Work, undertook the defence of our Ecclesiastical Establishment, against which Cartwright appears to have been the most powerful of all the opponents."*

Hooker was some time Master of the Temple, and afterwards Rector of Bishopsbourne in Kent. There is a Portrait of him, 12mo. *Hollar sculp.* from Sparrow's Rationale of the Common Prayer; and another in folio, *Guil. Faithorne sculp.* frontispiece to his Ecclesiastical Polity, and according to Granger the best impressions are to be found in the earliest editions of that work, containing only the five books.

Much surprise has been expressed at the Rev. T. F. Dibdin's omission of this work in his "*Library Companion*:"† its re-

* Beloe's Anecdotes of Literature, vol. i. p. 22, 23, furnishes a detailed list of these controversial Writings.

† There is an old folio Book, called "*The Student's Library, selected from the Athenian Oracles*," somewhat approximating to Mr. Dibdin's plan: but a mere skeleton, both in bulk and matter, in comparison with the Rev. Gentleman's "*sleeke and ryghte usefull*" volume.

putation precludes all suspicion of any other cause than accident, and I doubt not that in a future edition the zealous Bibliomaniac, will bring this *Ecclesiastical Canon* into full play, and if his *great gun* fail in silencing such petty cavillers, I think he will be perfectly justified, as a true son of the *Church Militant*, in knocking his opponent down with the first folio edition of *Hooker's* Ecclesiastical Politie; but let him take care and not injure the Portrait!

Hall's (Jos.) Mundus alter et idem: sive Terra Australis ante hac semper incognita, &c. Authore Mercurio Britannico. 8vo. *First edition, with frontispiece by Kip.*

Sold at Brand's sale for 1*l.* 7*s.*; at G. Nassau's, 1824, 1*l.* 13*s.*

Reprinted, with the Maps, in *Pratt's edition of Hall's Works*, 10 vols. 8vo. Lond. 1808.

Hall's (Jos.) Discovery of a New World, or a Description of South Indies, hitherto unknown, by an English Mercury. 8vo. *No date. Imprinted for E. Blount.*

Unknown to Ames or Herbert.

Brand's sale, 1807, 3*l.* 7*s.*; G. Nassau's, 1824, 2*l.* 1*s.*

The preceding Work by Hall, Bishop of Norwich, was the prototype whence Dean Swift borrowed the idea of Gulliver's Travels.* Mr. Campbell, speaking of this satirical fiction,

* It is also very probable that Swift derived some portion of his Voyage to Laputa from Bishop Godwin's "*Man in the Moon, or a Discourse of a Voyage thither by Domingo Gonsales,*" 8vo. 1638. "In this Philosophical Romance, which was repeatedly printed, Domingo Gonsales, a diminutive Spaniard, is supposed to be shipwrecked on an uninhabited Island,

says, that under the pretence of describing the *Terra Australis Incognita*, Hall reversed the plan of Sir T. More's Utopia, and characterized the vices of existing nations.

Hall's (J.) Virgedemiarium.

The three first Books, called "*Toothless Satires, Poetical, Academical, and Moral*," were first printed *by T. Creed for R. Dexter.* 12*mo Lond.* 1597.

The three last Books appeared under the Title of *Virgedimiarium, The three last Bookes of Byting Satyres.* 12*mo. Lond. Printed by R. Bradocke for R. Dexter, &c.* 1598. It begins with Satires of Book 4.

This original edition complete is estimated by Dibdin at 15*l.* Longman and Co. in the *Bibl. Ang. Poet.* mark a copy at 25*l.*

The next edition (of the whole) is entitled *Virgedimiarium, the three last* (in reality all six) *Bookes of the Byting Satyres, corrected and amended with some additions by J. H.* 12*mo. Lond. for R. Dexter, &c.* 1599.*

G. Nassau, 1824, 1*l.* 1*s.*

Ditto. 8*vo.* 1602.

Brand, 2*l.* 12*s.* 6*d.*; Stevens, 3*l.* 3*s.*

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where he taught several Ganzas or Wild Geese to fly with a light machine, and to fetch and carry things for his convenience. He after some time ventured to put himself into the machine, and they carried him with great ease. He happened to be in this Ærial Chariot when these Ganzas, which were birds of passage, took their flight to the Moon, and was directly carried to that Planet. He gives a very ingenious description of what occurred in his Journey, and also of the Wonders he saw when he arrived there."

* See Warton's Observations on Spense, vol. i. p. 187, 8vo.

Reprinted at Oxford. 12*mo.* 1753.

G. Nassau, 1824, 12*s.*

Gray, the Poet, in a letter to his friend Dr. Wharton, of Durham, alluding to this edition, says, "Bishop Hall's Satires, called Virgidemiarium, are lately republished. They are full of spirit and poetry, as much of the first as Dr. Donne, and far more of the latter; they were written when he was about 23 years old."

These Satires, with Notes by Singer, in addition to Warton's observations, have been republished in 8vo. 1824. They may also be found in the 10th volume of *Hall's Works*, 8*vo.* 1808, with Warton's Notes, as well as Mr. Ellis's and Mr. Pratt's Illustrations.

Of our Satirical Poetry, taking satire in its moral and dignified sense, Hall, according to Campbell, claims and may be allowed to be the founder: thus in the Prologue to his Satires he says—

> I first adventure with fool hardy might
> To thread the steps of perilous despight:
> I first adventure, follow me who list,
> And be the second English Satyrist.

Hall's Prologue to Book 3, implies his knowledge of former Satirists.

> "Some say my Satyrs over-loosely flow,
> Nor hide their gall inough from open show:
> Not riddle like, obscuring their intent;
> But, packe-staffe plaine, uttering what thing they meant,
> Contrairie to the Roman Ancients,
> Whose words were short, and darksome was their sence.
> Who reads one line of their harsh poesies,
> Thrise must he tak his wind, and breath him thrise.
> *My muse would follow them that have fore-gone,*

But cannot with an English Pineon:
For looke how farre the Ancient Comedie
Past former Satyrs in her Libertie;
So farre must mine yeelde unto them of olde,
'Tis better be too bad, than be too bold.

Prologue to Book 3.

The first satire of the third Book affords a fair specimen of the Author, and, in the opinion of Mr. Ellis, strikingly resembles the VIth Satire of Juvenal; it exhibits a lively contrast between the olden time and the effeminacy of the Satirists own cotemporaries.

BOOK III.—SATIRE I.

Time was, and that was term'd the Time of Gold,
Whose world and time were yong, that now are old:
(When quiet Saturn swaid the mace of Leâd;
And Pride was yet unborne, and yet unbred.)
Time was, that, whiles the Autumne fall did last,
Our hungry Sires gap't for the falling Mast
Of the Dodonian okes.
Could no unhusked akorne leave the tree,
But there was challenge made whose it might bee.
And, if some nice and likuorous appetite
Desir'd more daintie dish of rare delite,
They scal'd the stored Crab with clasped knee,
Till they had eated their delicious eie:
Or search'd the hopefull thicks of hedgy-rowes,
For brierie berries, or hawes, or sourer sloes:
Or, when they meant to fare fin'st of all,
They lick't oake-leaves besprint with hony fall.
As for the thrise three-angled Beechnut shell,
Or Chesnut's armed huske and hid kernell,
No Squire durst touch, the Law would not afford,
Kept for the Court, and for the Kings owne bord.

Their Royall Plate was clay, or wood, or stone,
The Vulgar, save his hand, else had he none.
Their only seller was the neighbour brooke:
None did for better care, for better looke.
Was then no paying of the Brewer's scape,
Nor greedie Vintner mixt the strained grape.
The King's Pavilion was the grassy green,
Under safe shelter of the shadie treen.
Under each banke men layd their lims along,
Not wishing any ease, not fearing wrong:
Clad with their owne, as they were made of old,
Not fearing shame, not feeling any cold.
But when, by Ceres huswifry and paine
Men learn'd to bury the reviving graine;
And father Janus taught the new found Vine
Rise on the Elme, with many a Friendly Twine;
And base desire bade men to delven low,
For needlesse mettals; then 'gan mischief grow.
Then farewell, fayrest age, the worlds best dayes;
Thriving in ill, as it in age decaies.—
Then crept in Pride, and Peevish Covetise;
And Men grew gredy, discordous, and nice.
Now Man, that earst haile-fellow was with Beast,
Woxe on to weene himselfe a God at least.
No aery foule can take so high a flight,
Tho' she her daring wings in clouds have dight;
Nor Fish can dive so deep in yeelding sea,
Tho' Thetis' self should swear her safetie;
Nor fearefull Beast can dig his cave so lowe,
As could he further than Earth's centre go;
As that the ayre, the earth, or ocean,
Should shield them from the gorge of greedy Man.
Hath utmost Inde ought better, than his owne?
Then utmost Inde is neare, and rife to gone.
O Nature! was the World ordain'd for nought

But fill Man's maw, and feed Man's idle thought?
Thy Grandsire's words savour'd of thriftie leekes,
Or manly garlick; but thy furnace reekes
Hote steams of wine; and can aloofe descrie
The drunken draughts of sweete autummitie.
They naked went; or clad in ruder hide,
Or home-spun russet, void of forraine pride:
But thou canst maske in garish gaudorie,
To smite a foole's far-fetched liverie.
A French head join'd to necke Italian:
Thy thighs from Germanie, and breast fro' Spain:
An Englishman is none, a fool in all:
Many in one, and one in several.
Then Men were Men; but now the greater part
Beasts are in life, and Women are in heart.
Good nature 'selfe, that homely Emperour,
In proudest pompe was not so clad of yore,
As is the under Groome of the Ostlerie,
Husbanding it in work day yeomanrie.
Lo! the long date of those expired dayes,
Which the inspired Merlin's word fore-sayes;
When dunghill peasants shall be dight as Kings
Then one confusion another brings:
Then fare well, fairest age, the Worlds best dayes
Thriving in all, as it in age decayes.

In Phillips's Theatrum Poetarum, 8vo. Canterbury, 1800, p. 326, &c. may be found a concise and satisfactory account of Bishop Hall. "He is universally allowed," says Phillips, "to have been a man of great wit and learning, and of as great meekness, modesty, and piety." His works, published at various periods in folio, quarto, and octavo, "are filled," says Bayle, "with fine thoughts, excellent morality, and a great deal of piety."

Life, and Death of Edmund Geninges, (alias Ironmonger.) 4*to. Portrait and Plates. St. Omers.* 1614.

Gulston, 2*l.*; Townley, 5*l.*; G. Nassau, 1824, blue morocco, 12*l.* 5*s.*

"Edmund Jennings," says Granger, "was admitted into the English College, at Rheims, under Dr. afterwards Cardinal Allen, and when he was 20 years of age, ordained Priest. He was soon afterwards sent into England, where he was apprehended in the act of celebrating Mass. He was executed by hanging and quartering in Gray's Inn Fields, Dec. 10th, 1591."

In the above rare book are several Historical Prints, representing the principal circumstances of his Life and Death. This work was published at a considerable expence by the Papists, in order to perpetuate the remembrance of two "Miracles," which are there said to have happened at his death. The first is, that, after his heart was taken out, he said, "*Sancte Gregori, ora pro me,*" which the Hangman hearing, swore, "God's wounds! see his heart is in my hand; yet Gregory is in his mouth." The other is, that an holy Virgin being desirous of procuring some relick of him, contrived to approach the basket into which his quarters were thrown, and touched his right hand, which she esteemed most holy from its having been employed in acts of consecration and elevating the Host, and immediately his thumb came off without force or discovery, and she carried it home, and preserved it with the greatest care.

Hannay's (Patrick).—The Nightingale, Sheretine, and Mariana—A Happy Husband—Effigies on the Death of Queen Anne—Songs and Sonnets. 8vo. *For Mat. Butler.* 1622. *With Portrait of the Author on the engraved Title.*

"Of this Sonnetteer," says Granger, vol. ii. p. 17, "I find no mention made by any of our Biographical Authors."

Beloe, in his Anecdotes, calls the above "a book by no means of common occurrence;" and from its estimation among Collectors, if we may judge from the price it has obtained in three recent sales, he appears to have been pretty correct in his appreciation of its rarity.

At Mr. Bindley's sale it produced 35*l.* 14*s.*; at Mr. Perry's, 1822, 38*l.* 6*s.* described as containing the Portraits of Hannay and of his Patroness, Anne of Denmark. Sir M. Sykes's copy, which had been Mr. Bindley's, sold, in 1824, for 42*l.* 10*s.* 6*d.*

The following extracts may be found in Beloe's Anecdotes of Literature, vol. vi. and which I hope I shall be excused for abstracting, considering the value of the Book cited, and the difficulty of obtaining even a glance at such Bibliomaniacal Desiderata.

Experienced Nature in this latter age,
Willing her master-piece should then be wrought,
Such my faire Celia set on Earth's large stage,
As all the Gods in emulation brought,
For they did thinke if Nature only might
Brag of her worth, she should insult o're them;
Wherefore they 'greed to have an equal right,
That they of her perfection part might claime;
Pallas gave wisdome, Juno statelinesse,
And the milde morning gave her modestie;

The Grace's carriage, Venus lovelinesse,
And chaste Diana choisest chastitie.
Thus heaven and earth their powers did combine
To make her perfect, kind love made her mine.

TO CÆLIA.

Once early as the ruddy bashfull morne
Did leave wan Phœbus purple streaming bed,
And did with scarlet streames east Heaven adorne,
I to my fairest Cælia's chamber sped:
She, goddesse-like, stood combing of her haire,
Which like a sable vaile did cloathe her round,
Her ivorie combe was white, her hand more faire,
She straight and tall, her tresses trailed to ground,
Amazed I stood, thinking my deere had beene
Turn'd goddesse, every sense to sight was gone,
With bashfull blush my blisse fled I once seene,
Left me transformed as it were in stone,
Yet did I wish so ever to have remained,
Had she but stay'd, and I my sight retained.

Drayton's (Michael) Poly-Olbion, with the second part, folio. Frontispiece and Portrait of Prince Henry by Hole, and all the other Plates. 1613—1622.

Col. Stanley's sale, 1813, *9l.* 19*s.* 6*d.*; G. Nassau, Esq. 1824, 5*l.*

"In 1613," says 'Phillips's Theatrum Poetarum, 8vo. 1800,' "Drayton published the first part of his *Poly-olbion*, by which Greek title, signyfying *very happy*; he denotes England; as, the antient name of Albion is by some derived from Olbion, happy. It is a chorographical description of the rivers, moun-

tains, forests, castles, &c. in this Island, intermixed with it's remarkable antiquities, raritics, and commodities. Prince Henry, to whom this first part is dedicated, and of whom it exhibits a Print, in a military posture, exercising a pike, had shewn the Poet some singular marks of his favor: the immature death, therefore, of this young Prince, was a great loss to him. There are eighteen songs in this volume, illustrated with the learned notes of Selden; and there are maps before every song, wherein the cities, mountains, forests, rivers, &c. are represented by the figures of men and women. His metre of twelve syllables being now antiquated, it is quoted more for the History than the Poetry in it; and in that respect is so very exact, that, as Bishop Nicholson observes, it affords a much truer account of this kingdom and the dominion of Wales, than could well be expected from the pen of a Poet. It is interwoven with many fine Episodes; of the conquest of this Island by the Romans; of the coming of the Saxons, the Danes, and the Normans, with an account of their Kings; of English Warriors, Navigators, Saints, and of the Civil Wars of England, &c. This volume was reprinted in 1622, with the Second Part, or continuation of twelve Songs more, making thirty in the whole, and dedicated to Prince Charles, to whom he gives hopes of bestowing the like pains upon Scotland."

Winstanley, in his Lives of the English Poets, says of Drayton that "he was a Poet of a pious temper, his conscience having always the command of his fancy; very temperate in his life, slow of speech, and inoffensive in company. He changed his laurel for a crown of glory, anno 1631, and was buried in Westminster Abbey."

Smith's (Captn. John) History of Virginia, New England, and the Summer Isles. Folio. 1624. *With Frontispiece, containing the Portraits of Queen Elizabeth, King James* 1*st, and Prince Charles; also the scarce Portraits of the Duchess of Richmond and Matoako,* the Portrait of Captn. Smith on the Map of New England, and several other Maps and Prints. Folio.* 1624.†

A fine copy of this book, handsomely bound, was in Collins the bookseller's catalogue, a few years back, marked 8*l.* 8*s.*—Payne and Foss mark a copy at 6*l.* 6*s.*—At Dr. F. Bernard's sale, in 1698, a copy sold for four shillings and two pence!!

A large paper copy at Hunter's sale, in 1813, produced 27*l.* 6*s.*

It is remarked by Mr. Grenville (says Dibdin), that sheet O in this work is suppressed, and that the defective paging from 96 to 105 is not supplied in ALL the copies of this book.

Captain John Smith, Admiral of New England, (says Granger,) deserves to be ranked with the greatest travellers and adventurers of his age. He was sometime in the service of the Emperor, and the Prince of Transylvania, against the Grand Signior, where he distinguished himself by challenging three Turks of quality to single combat, and cutting off their heads,

* The Portrait of *Matoako*, by Simon Passe, alone is valued by Caulfield at 4*l.* 4*s.* Smith's own Portrait, by Passe, of an 8vo. size, is at top on left hand corner of the Map of New England, and also occurs several times on another Map belonging to the same History. *See Granger*, vol. i. p. 399.

† An Edition, folio, dated 1632, with Portraits and Plates, sold in the sale of G. Nassau's Library, 1824, for 7*l.*

for which achievement he bore on his coat of arms three Turks Heads. He afterwards went to America, where he was taken prisoner by the savage Indians, from whom he found means to escape. He often hazarded his life in naval engagements with Pirates, Spanish Men of War, and in other adventures; and had a considerable hand in reducing New England to the obedience of Great Britain, and in reclaiming the inhabitants from barbarism." All which exploits are detailed in the History of Virginia by himself.

Matoaka, alias Rebecca, daughter to Pouhatan, Sovereign of Virginia, and who is called Pocahontas by Capt. Smith in his History, may be considered as a national benefactress, as to her (says Granger, vol. ii. p. 58) we are indebted for the preservation of Virginia, when in the state of an infant colony. In 1607, when she was about 12 or 13 years of age, she not only procured the liberty, but saved the life of Capt. Smith, whom, together with his men, her father intended to murder by surprize. In 1612, she was herself a prisoner; and soon after married Mr. Rolfe, whom Smith calls a gentleman. In 1616, after she had been instructed in our language and the Christian religion, she was brought to England, and introduced and graciously received at Court. The next year, upon her return home, she died on ship board at Gravesend, strongly impressed with religious sentiments. The good sense, humanity, and generosity of this woman, do her honour, as they carried her far above the prejudices of her education, and the barbarous customs of her country. She was the first Virginian who was converted to Christianity, that could speak our language, or had a child by an Englishman."

The Library at Eton contains King James 1st's copy, and in

the Fonthill Library was a presentation copy; other large paper copies are in the Libraries of some of our principal Bibliomaniacs.

Smith's Travels and Adventures in Europe, Asia, Africa, and America. Small folio. Sixty pages only. With Plates. 1630.

Mr. Grenville's copy, according to Dibdin's Library Companion, p. 284, cost him 5*l.* 5*s.*

It was reprinted in vol. ii. of Churchill's Collection of Voyages.

Braccelli (Giov. Bat.) Bizarie di Varie Figure. 8vo. oblong. 1624.

See *The Repertorium Bibliographicum*, where it is described as "A most rare and singular Book, containing Prints of human Figures formed by the strangest materials, as diamonds, hoops, bladders, pieces of carpentery, battledores, chains, culinary utensils, &c. When the correctness of the delineations, and the boldness of the attitudes, are considered—we see the hand of a great Master through the laughable whimsicality of his subjects."

A copy is in the Strawberry Hill Collection, and one was in the Library at Fonthill.

Darcie (Abraham) Annales of the famous Empresse Elizabeth, Queene of England, &c. translated out of French. Large paper. 2 vols. 4to. Benj. Fisher. (No date.)

Large paper copies differ from the small in the following particulars: viz. that the date (1625) is wanting in them,

whilst it is added to the small paper copies. At the back of the Print of Elizabeth are fourteen verses in colour, but in the small copies only the two last verses in common print are found.

Mr. T. Grenville has a large paper copy, with the dedication to Prince Charles, in letters of gold. On the last leaf of vol. ii. is a brilliant Portrait of Darcie by Delaram, of which also impressions are to be found in the copies possessed by the Marquis of Stafford, General Dowdeswell, and in Mr. Plumer's copy, sold at Sotheby's, in 1822, for 10*l.* 15*s.*

Cowley's (Abraham) Poetical Blossoms. With Portrait of the Author in his 13th year, by Vaughan. 4*to.* 1633.

In Longman's Bibliotheca Ang. Poet. a copy, with the Portrait, is marked at 16*l.*; and another, wanting the Portrait, at 4*l.*

Perry's sale, 1822, 4*l.*

Cowley's Love's Riddle, a Pastoral Comedie, written at the time of his being a King's Schollar in Westminster Schoole. With Portrait. 1638.

G. Nassau, Esq. 1824, 5*l.* 10*s.*

The Works of Mr. Abraham Cowley, consisting of those which were formerly printed, and those which he designed for the press. Now published out of the Author's Original Copies. 12*mo. Lond.* 1681.

Second Part of Ditto, including his Poetical Blossoms. Lond. 1682.

This latter edition of Cowley's Works contains Dr. Sprat's "Account of the Life and Writings of Cowley, written to Mr.

M. Clifford," and which is of such a character that Dr. Johnson, who places Cowley first in his "*Lives*," and has devoted one hundred 8vo. pages to the examination of his Works, says, "that what Sprat did not tell of Cowley cannot now be known. I must, therefore," he continues, "recommend the perusal of his Work, to which my narration can be considered only as a slender supplement."

Cowley's Poetical Blossoms gave early promise of future ripe fame; they were first printed at the early age of 15, and whilst he was a school boy at Westminster; three editions had been sold, and the book had become very scarce, when the fourth edition appeared, in 1682, the Town, according to the Bookseller's Advertisement, hardly affording one copy. The following Address to the reader, by Cowley himself, is exceedingly curious, both on its own account, and for the fact of fixing the age at which his early productions were written.

"Reader, (I know not yet whether gentle or no,) some I know have been angry (I dare not assume the honour of their anger) at my Poetical Boldness, and blamed in mine, what commends other suits—earliness: others who are either of a weak faith or strong malice have thought me, like a pipe, which never sounds but when 'tis blowed in, and read me not as Abraham Cowley, but Authorem Anonymum: To the first I answer, that it is an envious Frost which nips the blossoms because they appear quickly: to the latter, that he is the worst Homicide who strives to murther another's fame: to both, that it is a ridiculous folly to condemn or laugh at the Stars, because the Moon and Sun shine brighter. The small Fire I have is rather blown than extinguished by this Wind. For the itch of Poesie by being angered increaseth, by rubbing

spreads farther; which appears in that I have ventured upon this third edition. What though it be neglected? It is not, I am sure, the first book which hath lighted Tobacco, or been employed by Cooks and Grocers. If in all mens judgments it suffer Shipwrack, it shall something content me, that it hath pleased myself and the Bookseller. In it you shall find one argument (and I hope I shall need no more) to confute unbelievers; which is, that as mine age, and consequently experience (which is yet but little) hath increased, so they have not left my Poesie flagging behind them. I should not be angry to see any one burn my *Pyramus and Thisbe*, nay I would do it myself, but that I hope a pardon may easily be gotten for the errors of *ten years of age*. My *Constantia and Philetus* confesseth me *two years older* when I writ it. The rest were made since upon several occasions, and perhaps do not bely the time of their birth. Such as they are, they were created by me, but their fate lies in your hands; it is only you can effect that neither the Bookseller repent himself of his charge in Printing them, nor I of my labour in composing them. Farewell."

A. Cowley.

However unfashionable in our days Cowley may have become from the harshness and conceit of some of his compositions, there are still many who think both highly and justly of him as a Poet—he was considered by his co-temporaries as excelled by none, and King Charles II. when told of his death, declared "That Mr. Cowley had not left a better man behind him in England."

I certainly think with Dr. Blair, that Cowley's Anacreontic Odes, are by far the happiest of his efforts: "they are smooth

and elegant; and, indeed, the most agrecable, and the most perfect in their kind of all Mr. Cowley's Poems."

One or two specimens of them here cannot but prove acceptable, and will convey their own excuse for the space they occupy.

GOLD.

A mighty pain to love it is,
And 'tis a pain that pain to miss.
But of all pains the greatest pain
It is to love—but love in vain.
Virtue now nor Noble Blood,
Nor Wit by Love is understood;
Gold alone does passion move.
Gold monopolizes Love!
A curse on her, and on the man
Who this traffick thus began!
A curse on him who found the ore!
A curse on him who digg'd the store!
A curse on him who did refine it!
A curse on him who first did coin it!
A curse all curses else above
On him, who us'd it first in Love!!
Gold begets in Brethren, hate;
Gold in Families, debate;
Gold does Friendships separate,
Gold does Civil-Wars create;
These the smallest harms of it!
Gold, alas, does Love beget.

THE GRASSHOPPER.

Happy Insect what can be
In Happiness compar'd to Thee?
Fed with nourishment divine,

The dewy-morning's gentle Wine!
Nature waits upon thee still,
And thy verdant cup does fill,
'Tis fill'd whereever thou dost tread
Nature's self's thy Ganimede.
Thou do..t drink, and dance, and sing;
Happier than the happiest King!
All the fields which thou dost see,
All the Plants belong to thee,
All that Summer hours produce,
Fertile made with early juice.
Man for thee does Sow and Plough;
Farmer *He*, and Landlord *Thou!*
Thou doest innocently Joy;
Nor does thy Luxury destroy;
The Shepherd gladly heareth thee,
More Harmonious than He.
Thee, Country hinds with gladness hear,
Prophet of the ripened year!
Thee Phœbus loves, and does inspire;
Phœbus is himself thy Sire.
To thee of all things upon Earth,
Life is no longer than thy mirth.
Happy Insect, happy Thou,
Dost neither Age nor Winter know.
But when thou'st drunk, and danc'd, and sung,
Thy fill, the flow'ry Leaves among,
(Voluptuous, and wise withall,
Epicurean Animal!)
Sated with thy Summer Feast,
Thou retirest to endless rest.

THE EPICURE.

Fill the Bowl with rosie Wine,
Around our Temples Roses twine.

And let us chearfully awhile,
Like the Wine and Roses smile.
Crown'd with Roses we contemn
Gyge's wealthy diadem.
To Day is our's; what do we fear?
To Day is our's, we have it here.
Let's treat it kindly, that it may
Wish, at least, with us to stay.
Let's banish Business, banish Sorrow;
To the *Gods* belongs *To-Morrow.*

Baron's (R.) Cyprian Academy. 8*vo.* 1647.

A copy sold at Saunders', 1818, for 6*l.* 16*s.* 6*d.*

This Romance was written when the Author was only 17 years of age, and in it he introduces two Dramatic Pieces, entitled "*Deorum Dono,*" and "*Gripus and Hegio.*" The Author was nephew of *James Howell,* Author of the *Familiar Letters,* who thus speaks of it in his *Letters,* 8*vo. p.* 432, *Lond.* 1754.

To Mr. R. Baron, at Paris.

Gentle Sir,

I received and presently ran over your *Cyprian Academy* with much greediness and no vulgar delight; and Sir, I hold myself much honoured for the Dedication you have been pleased to make thereof to me, for it deserved a far higher patronage. Truly I must tell you without any compliment, that I have seldom met with such an ingenious mixture of prose and verse, interwoven with such varieties of fancy and charming strains

of amorous passions, which have made all the Ladies of the land in love with you. If you begin already to court the Muses so handsomely, and have got such footing on *Parnassus*, you may in time be Lord of the whole Hill; and those nice Girls, because Apollo is now grown unwieldly and old, and may make choice of you to officiate in his room and preside over them.

There is usually a Portrait prefixed to the *Cyprian Academy* of the Author, aged 19, without his name, but this, from the date, must have been intended for the Work I shall next mention: viz.

Pocula Castalia, &c. Poems. 8vo. 1650. *By R. Baron.*

Which sold at Woodhouse's sale for 2*l.* 8*s.*

According to the Author of Censura Literaria, vol. i. p. 166, R. Baron, the Author of these Poems, was born 1630, educated at Cambridge, and afterwards at Gray's Inn. Mr. Ellis, who has given a specimen of his writings, says, "Whatever is Poetical in him appears to be pilfered from other Writers."

Acuña (Christoval de) Nuevo descubrimiento del Gran Rio de las Amazonas. Small 4to. *En Madrid en la emprinta del Reyno.* 1641.

This very rare book contains only 46 leaves of text, preceded by six leaves of preliminary matter, including the title.

Camus de Limare 248 francs; Saint Ceran 181 francs; Gaignat 170 francs; Paris sale, 1791, 10*l.* 10*s.*; Heathcote, 8*l.* 18*s.* 6*d.*; Stanley, 16*l.*

The Author, a Spanish Jesuit, was sent on a mission to the American Indians: but the projects expected from its disco-

veries respecting the great River were afterwards discountenanced by the House of Braganza; and Philip IV. ordered all the copies of this curious book to be destroyed, so that for many years two only were known to exist; one in the Vatican Library, and another in the possession of M. de Gomberville, who translated it into French under the title of

"*Relation de la Riviere des Amazones.*" 2 tom. 12mo. Paris. 1682.

Annalia Dubrensia. Upon the Yearly Celebration of Mr. Robert Dover's Olimpick Games upon Cotswold Hills, &c. 4*to. Lond.* 1636.

Steevens, 1*l.* 2*s.*; Townley, 3*l.* 3*s.* (reprint); Saunders, 1818, 13*l.* 2*s.* 6*d.*; Bindley, December, 1818, 12*l.* 12*s.*; Hon. G. Nassau, 1824, *(reprint,)* 2*l.* 11*s.* 6*d.* Thorpe's Catalogue, 1824, 8*l.* 8*s.*

The Frontispiece to the above Book represents the Games and Sports, such as men playing at cudgels, wrestling, leaping, pitching the bar, throwing the iron hammer, handling the pike, leaping over the heads of men kneeling, standing upon their hands, &c. Also women dancing, men hunting and coursing the hare with hounds, greyhounds, &c. With a castle built of boards, on a hillock, with guns therein firing, and the Picture of the great Director, Captain Dover, on horseback, riding from place to place.

This Book, which hath the running title *Cotswold Games* on every page, consists of verses made by several hands, on the said *Annalia Dubrensia.* These Games were begun and continued, at a certain time in the year, for 40 years, by one

Robert Dover, an Attorney, of Barton on the Heath, in Warwickshire, son of John Dover, of Norfolk, who being full of activity, and of a generous, free, and publick spirit, did, with leave from King James 1st, select a place on Cotswold Hills, in Gloucestershire, wherein those Games should be acted. Endimion Porter, Esq. a native of this country, and a servant to that King, to encourage Dover, gave him some of the King's clothes, with a hat, feather, and ruff, purposely to be used on the occasion of these Sports. Dover used to be constantly there in person, thus decked out and well mounted and accoutred, and was the chief Director and Manager of those Games, which were frequented by the Nobility and Gentry, for sixty miles round, 'till, as blunt Anthony Wood expresses it, "the rascally Rebellion was began by the Presbyterians, which gave a stop to their proceedings, and spoyled all that was generous or ingenious elsewhere." These sports were afterwards revived, but not, I imagine, with their original spirit; I recollect, that Geoffry Wildgoose and his man Tugwell's first Essay in Spiritual Quixotism, is described by the Rev. Mr. Graves, as taking place at Dover's Hill Revel.*

The Poetry in the Annalia Dubrensia, was the work of several Poets, some of whom were then, as Wood says, the chiefest of the Nation, as Michael Drayton, Thomas Randolph, of Cambridge; Ben Johnson; Owen Feltham; Captain John Mennes; Shakerley Marmion, Esq.; T. Heywood, Gent.; &c. Others of lesser note were John Trussell, who continued Daniels' History of England; Joh. Monson; F. Rutter; W. Basse; W. Denny, &c. &c.

* See the Spiritual Quixote, vol. i. chap. ix.

Barksdale's (Clement) Nympha Libethris: or the Cotswold Muse presenting some extempore Verses to the Imitation of Young Scholars. Four Parts. 12*mo. Lond.* 1651.

A copy of this rare book, of which the contents have been amply described by Mr. Park in the 6th volume of the Censura Literaria, sold in a sale at Saunders's, in 1818, for 15*l.* 15*s.* and was bought, I believe, by Mr. Dent.

A reprint by Sir E. Brydges, 8vo. 1816, sold at Mr. G. Nassau's sale, 1824, for 16*s.*

Wood, who also furnishes an account of Barksdale and his very numerous productions, says that this work has nothing at all to do with the *Annalia Dubrensia*, with which it has by some persons been confounded.

El Diablo Coivelo, Novelæ de la otra vida. 8*vo. Barcelona.* 1646.

Le Sage is supposed to have founded his *Diable Boiteux* on this work.

A copy in Lloyd's sale, 1819, 1*l.* 2*s.*

Vindiciæ, contra Tyrannos: sive, de Principis in Populum, Populique in Principem, legitima potestate, Stephano Junio Bruto Celta, Auctore. 8*vo. Edinburgi. Anno* 1579.

De la Puissance légitime du Prince sur le Peuple et du Peuple sur le Prince, trad. du Lat. (par Francois Etienne) 8*vo.* 1581.

A Defence of Liberty against Tyrants. Or, of the Lawfull power of the Prince over the People, and of the People over the Prince. Being a Treatise written in Latin and French by Junius Brutus, and translated out of both into English. Small 4to. p. p. 148. *Lond.* 1648.

The preceding pseudonymous production, published under the name of *Junius Brutus*, is attributed to Hubert Languet. The French translation made much noise in its day, and by well informed persons is said to have been rigorously suppressed, and consequently to have been sought after with an avidity which renders its rarity very great. Peignot, in his Dict. des Livres condamnés au feu, tom. i. p. 2, says, "this is the production of an ardent Republican, who, in treating of the power of the Prince over the People, and of the People over the Prince, leans toward the People."

According to the English translation, the questions discussed in this Treatise are as follow:

1. Whether subjects are bound and ought to obey Princes, if they command that which is against the law of God.

2. Whether it be lawful to resist a Prince which doth infringe the law of God, or ruine the Church, by whom, how, and how farre it is lawfull?

3. Whether it be lawfull to resist a Prince which doth oppresse or ruine a publique State, and how farre such resistance may be extended; by whom, how, and by what right or law it is permitted?

4. Whether neighbour Princes or States may be, or are bound by law, to give succours to the subjects of other Princes, afflicted for the cause of true religion, or oppressed by manifest tyranny?

Of the Latin original there are, besides the original edition, standing at the head of this article, editions, Frankfort, 1608, and Amst. 1660.

I shall give one extract from this Book, which treats amply of the subjects before enumerated; in order to shew the manner in which the author handles his subject, and for the style in which the translation is made.

Who may truly be called Tyrants.

"Hitherto we have treated of a King; it now rests wee doe somewhat more fully describe a Tyrant. Wee have shewed that he is a King, which lawfully governes a kingdome, either derived to him by succession, or committed to him by election. It followes therefore that he is reputed a Tyrant, which as opposite to a King, either gaines a kingdom by violence, or indirect means, or being invested therewith by lawful election or succession, governes it not according to law and equitie, or neglects those contracts and agreements, to the observation whereof he was strictly obliged at his reception. All which may very well occurre in one and the same person. The first is commonly called a Tyrant without title: the second a Tyrant by practise. Now it may well so come to passe, that he which possesseth himselfe of a kingdome by force, to governe justly, and he on whom it descends by a lawfull title, to rule unjustly. But for so much as a kingdom is rather a right than an inheritance, and an office than a possession; he seems rather worthy the name of a Tyrant, which unworthily acquits himselfe of his charge, than he which entered into his place by a wrong door. In the same sence is the Pope called an intruder which entered by indirect means into the Papacy: and he an abuser which governs ill in it."*

* P. 103 and 4 of the English Translation.

"And to conclude this discourse in a word, piety commands that the Law and Church of God be maintain'd: Justice requires that Tyrants and Destroyers be compelled to reason: Charity challenges the right of relieving and restoring the oppressed. Those that make no account of these things doe as much as in them lies to drive pietie, justice, and charity out of this World, that they may never more be heard of."*

Mc Crie, in his Life of Andrew Melville, vol. i. p. 424, 8vo. 1819, says, this Work resembles *Hottoman's Franco Gallia,* and that Languet's Work is properly only an enlargement of *Beza's* suppressed Work, *De Jure Magistratuum,* and although more guarded, yet still far from evasive in the expression of liberal opinions.

The Court and Kitchen of Elizabeth, called Joan Cromwell, the Wife of the late Usurper, truly described and represented. 12mo. *With her Portrait as a frontispiece. Lond.* 1664.

Mason, 1798, 2*l.* 12*s.* 6*d.*; Woodhouse, 1803, 7*l.* 10*s.*; G. Nassau, 1824, 4*l.* 6*s.*

Underneath the frontispiece are the following lines:—

From feigned glory and usurped Throne,
And all the greatness to me falsely shewn,
And from the arts of government set free;
See how Protectress and a Drudge agree.

Over the right shoulder of the portrait is represented a monkey, in allusion to a vulgar adage. Mr. Noble, in his Memoirs of the Cromwell Family, has caused a copy to be en-

* P. 148 and Finis.

graved of the said head, but has at the same time apologized for inserting the monkey, and thereby tending to perpetuate the allusion.

The book itself, which is very scarce, is a violent satire.

Loyalty at that period was shewn in satire; to be loyal was to abuse all the opposite party guilty or innocent.*

Granger† says of the subject of this satire, "Elizabeth, daughter of Sir James Bourchier, and Wife of Oliver Cromwell, was a woman of an enlarged understanding, and an elevated spirit. She was an excellent housewife, and as capable of descending to the kitchen with propriety, as she was of acting in her exalted station with dignity. It has been asserted that she as deeply *interested* herself in steering the *helm*, as she had often done in turning the *spit*; and that she was as constant a spur to her husband in the career of his ambition, as she had been to her servants in their culinary employments: certain it is that she acted a much more prudent part as Protectress, than Henrietta did as Queen; and that she educated her children with as much ability, as she governed her family with address."

Cromwell—The Perfect Politician, or a full View of the Life and Actions of Oliver Cromwell, with Portraits. 8*vo.* 1680.

A copy, with two portraits of Cromwell, Desbrow, and Ireton, added, sold at Holles' sale, April, 1817, for 29*l.*

The most copious and satisfactory account of the various Lives of the Protector Oliver, by the different authors who

* Noble's House of Cromwell, vol. i. p. 131.

† Biographical Hist. of England, vol. iii. p. 13.

preceded, is given by Mr. Noble, in his Memoirs of the Protectoral House of Cromwell, vol. i. 8vo. Lond. 1787, pages 294 to 300.

The character of the Protector Oliver, after the ablest scrutiny of his Biographers, both favourable and adverse—both subsequent to and since the publication of Mr. Noble's minute investigation—seems never to have been more correctly drawn than in Granger's short summary.

"This great man, whose genius was awakened by the distractions of his country, was looked upon as one of the people till he was upwards of forty years of age. He is an amazing instance of what ambition, heated by enthusiasm, restrained by judgment, disguised by hypocrisy, and aided by natural vigour of mind, can do. He was never oppress'd with the weight, or perplexed with the intricacy of affairs: but his deep penetration, indefatigable activity, and invincible resolution, seemed to render him a master of all events. He persuaded without eloquence; and exacted obedience, more from the terror of his name, than the rigour of his administration. He appeared as a powerful instrument in the hand of Providence, and dared to appeal to the decisions of heaven for the justice of his cause. He knew every man of abilities in the three kingdoms, and endeavoured to avail himself of their respective talents. He has always been regarded by foreigners, and of late years by the generality of his countrymen, as the greatest man this nation ever produced. It has been disputed which he deserved most, 'a halter or a crown;' and there is no less disparity betwixt the characters drawn of him, and the reports propagated by his enemies and his friends."

Mr. Noble sensibly enough remarks, that the cognizance of

the monkey added to the portrait of Elizabeth Cromwell would be a more proper appendage to that of her husband Oliver, if the story told by Audley, brother to the famed Civilian of that name, from the Rev. Dr. Lort's MSS. be true—it is as follows:

"His very infancy was marked with a peculiar accident that seemed to threaten the existence of the future Protector; for his grandfather, Sir Henry Cromwell, having sent for him to Hinchinbrook, when an infant in arms, a monkey took him from the cradle, and ran with him upon the lead that covered the roofing of the house; alarmed at the danger Oliver was in, the family brought beds to catch him upon, fearing the creature's dropping him; but the sagacious animal brought the 'fortune of England' down in safety: so narrow an escape had he, who was doomed to be the conqueror and sovereign magistrate of three mighty nations, from the paws of a monkey."

Fuller's (T.) Worthies of England. Folio. 1662. *With Portrait of Fuller by Loggan.*

Value about 10*l.* 10*s.*—Mr. Malone bought Stevens's copy, containing MS. Notes by Oldys and Thoresby, and Stevens's own additions, for 43*l.*

This book is so incorrectly printed as frequently to leave a doubt as to its being perfect.

The following are directions for ascertaining a perfect copy, on collation, left in MS. by a person whose whole life was directed to such pursuits.

Page 30-33, wrong, but the catchword right, viz. *Chap.*

—— 42, catchword wrong: 2 *Even done*, should be *of.*

Page 70-73, paged wrong: catchword right, viz. *Chap.*
—— 144-149, paged wrong: catchword right, viz. *Paper.*
—— 182-183, catchword wrong, should be 1 *to*, instead of 1 *the.*
—— 292-193, paged wrong, have gone back 100 pages.
—— 228, no catchword.
—— 300, 317, paging wrong: catchword wrong, viz. *Pembroke*, should be *Essex*: goes from Q q to T t: in some copies the catchword *Essex* is right.
—— 368, *Hantshire* begins paging again 1 *Hantshire.*
—— 16, 17, wrong paged: catchword *Sheriff* Harford.
—— 100, 105, paged wrong: catchword right, viz. *Lancashire.*
—— 110, 111, catchword wrong, *his*, should be *thence.*
—— 144, 149, paging wrong: *and* should be *Thane.*
—— 314, 315, no catchword.
—— 354, last page begins again with *Chropshire*, page 1.
Pages 167, 167, wrong paged and wrong catchword; *against*, should be *well.*
—— 198, 199, catchword wrong; *but* should be *and.*
Page 232, last page of the Worthies of England.

Then follows the Principality of Wales, which begins the paging anew.

Page 40, 41, catchword *Merioneth* wrong, should be *Glamorganshire.*
—— 48, 49, catchword wrong; *Merioneth* should be *Monmouth.*
—— 60, last page of the Worthies of Wales.

Then should follow the Index, 12 pages, which was not printed with the book.

N. B. In some copies the catchword at page 300 is *Essex*, and in others *Pembroke*, but the pages go from 300 to 317.

There were two editions of the book; viz. London: printed

by J. W. L. and W. G. for Thos. Williams, and are to be sold at the sign of the Bible in Little Brittain. 1662.

London: printed by J. G. W. L. and W. G. 1662.

There has been a reprint of Fuller's Worthies, with Notes, by J. Nichols. 2 vols. 4to. published at 5*l.* 5*s.* Lond. 1811.

Fuller's Church History of Britain, from the Birth of Christ till 1648. *Folio.* 1655.

A copy in the Merly collection sold for 8*l.* 8*s.*

Should have the following plates:

Arms of the Knights and Monks of Ely, page 168.

Two plates of Litchfield Cathedral, one by Hollar, the other by Vaughan, at page 174.

Plan of Cambridge, to face page 1 of the Hist. of Cambridge University.

And Seals of Arms of all the Mitred Abbies in England, at the end of the book.

Fuller's (Thos.) Abel Redivivus: or the Dead yet Speaking. The Lives and Deaths of the Moderne Divines written by severall able and learned Men; and now digested into one volume. 4*to.* 1651. Frontispiece by Vaughan of the Author, with his right hand on a book, and Portraits on the letter-press.

At page 440 Life of Bishop Andrews and Portrait, 10 leaves, concluding with Finis. Page 441 to 599 follow and finish the volume.*

* See Granger, vol. ii. p 171, and Censura Literaria, vol. i. p. 311.

According to the Epistle to the Reader, "The most part of the Poetry was done by Master Quarles, father and son, sufficiently known for their abilities therein. The rest the Stationer got transcribed out of Mr. Holland and other Authors."

Besides the preceding works, Fuller was author of the *History of the Holy War.* 1640. *Folio.*

Pisgah Sight of Palestine and the Confines thereof, with the History of the Old and New Testament: and numerous other less celebrated productions. The best impressions of Fuller's Portrait are, I believe, usually found prefixed to the Pisgah sight.

Fuller's memory is said to have been so retentive, that he could repeat a sermon verbatim after once hearing it; and on a day walking from Temple Bar to the end of Cheapside, he mentioned all the signs on both sides of the way either backwards or forwards, (no slight task in those days.)

It is said that he once travelled with a friend of the name of Sparrow-Hawk, and he could not but ask him jocosely what was the difference between an owl and a sparrow-hawk. "The difference is very great," replied his companion, eyeing his corpulent person with a smile, "for it is *Fuller* in the head, fuller in the body, and fuller all over."

Bussy Rabutin (Roger) Histoire Amoureuse des Gaules. 12*mo. Sans date. Liege.*

Ditto. 12*mo. Liege.* 1665.

Ditto. 5 *tom.* 12*mo. Paris.* 1754.

This latter edition, in addition to the original work, contains many pieces analogous to it. The original work caused its author an eighteen months' residence in the Bastile, from

whence he was only released to become an exile for 17 years on his own estate. He had entrusted his manuscript to his intimate friend the Marchioness of Beaume, who having fallen out with him, had it printed out of spite.

Les Oeuvres de Jean Bapt. Pocquelin de Moliere. 5 *tom. Small* 12*mo. Amsterdam.* 1675.

This uncommon little edition, to which is often added *Vie de Moliere, Amst.* 1705, which forms a 6th volume, ranks with the Elzevir collection, and has sold in France for 130 francs, and in London, at the sale of Amos Strettell, Esq. 1820, the 6 vols. bound in morocco, for 4*l.* 15*s.*

In this edition the *Festin de Pierre* of Corneille, in verse, is included, instead of that of Moliere; the 5th volume terminates with *L'Ombre de Moliere petite Comedie.*

The edition of Moliere, 6 tom. 12mo. Wetstein, *Amsterdam,* 1691, is somewhat remarkable, as containing the noted Scene of Don Juan and the Mendicant, tom. iii. p. 38, and which Brunet says, he has met with in no edition of Moliere printed in France earlier than 1817, with the exception of a single copy of the *Oeuvres Posthumes,* tom. vii. *Paris,* 1682.

This scene was suppressed on the 2d representation of the *Festin de Pierre* to quell the clamours which it excited against the Author, by the too strong colours perhaps with which he had depicted the reasoning villainy of his hero.

The following is the passage as given by Bret in his edition of Moliere.

Don Juan meets a beggar in the Forest, of whom he asks how he passes his life? who answers—"*A prier Dieu pour les honnêtes gens qui me donnent l'aumône. Tu passes ta vie à*

prier Dieu? Si cela est, tu dois être, fort à ton aise. Hélas! Monsieur, je n'ai pas souvent de quoi manger. Cela ne se peut pas, Dieu ne sauroit laisser mourir de faim ceux qui le prient du soir au matin: tiens, voilà un louis d'or, mais je te la donne pour l'amour de l'humanité."

In the Dutch edition the passage according to Brunet is much bolder, viz. *Je vais te donner un Louis d'Or, tout a l'heure, pourvu que tu veuille jurer.*

These particulars have lost some of their interest, since the same scenes have been reprinted in Didot's 8vo. edition and in M. Auger's.

Bret's edition, 6 vols. 8vo. 1773, with Moreau's plates, enjoyed the reputation for many years of being the best of this author, but according to the latest French catalogues, appears to be superseded in reputation by that of M. Auger, Paris, 1819 and 20, 9 vols. 8vo. with prints after Vernet, which is spoken of in rapturous terms by *Brunet*: "*Pour la pureté du texte, le merite du commentaire, la beauté de l'impression et le fini des gravures.*"

To this, as to every other 8vo. edition, may be added 31 engravings, done from the new drawings of M. Moreau, which are much superior to those of the same artist made in 1773.

The editions of this celebrated Author are nearly as numerous as our *Shakspeare*, and it would be an endless as well as useless task to enumerate even a tythe of them, I shall therefore only add one more edition to my list, viz. that of *Paris*, 1734, 6 vols. 4to. with plates, as it was revised from the original editions of Molicre's Plays, and served as the text, from which Bret's edition was printed.

There are two editions of the same date and size: the *first and best* is recognized by a fault in tom. vi. page 360, line 12,

where stands the word *Comteese,* which in the reprint is corrected to *La Comtesse.*

La Harpe in his Cours de la Litterature, says, 'An Author's commendation, is in his own works:' and it may justly be said that Moliere's eulogium is contained both in the works of Writers who preceded as well as succeeded him, so completely have both classes been distanced by him. He certainly classes among the front rank of Moral Philosophers. Dr. Blair, in his Lectures on Belles Lettres and Rhetoric, calls him an Author in whom the French glory most, and whom they justly place at the head of all their Comedians. There is indeed no Author in all the fruitful and distinguished age of Louis XIV. who has attained a higher reputation than Moliere; or who has more nearly reached the summit of perfection in his own art, according to the judgment of all the French Critics;—Voltaire boldly pronounced him to be the most eminent Comic Poet of any age or Country; nor perhaps, is this the decision of mere partiality, for taking him upon the whole, I know none who deserves to be preferred to him. Moliere is always the satirist only of vice and folly. He has selected a great variety of ridiculous characters, peculiar to the times in which he lived, and he generally placed the ridicule justly. He possessed strong comic powers; he is full of mirth and pleasantry: and his pleasantry is always innocent. In fine, notwithstanding some few imperfections and improbabilities, which are mere specks on the disc of this luminary, few writers, if any, ever possessed the spirit or attained the true end of comedy, so perfectly, on the whole, as Moliere.

Perrault (Charles) Les Hommes Illustres qui ont paru en France pendant le siècle de Louis XIV. avec leurs Portraits au naturel. Paris. 1696—1700. 2 *tom. Folio.*

It may have been remarked, that whenever this book, which is much in request, on account of the portraits, engraved by Edelinck, falls into the company of book collectors, they immediately enquire if it contain the portraits of Arnauld and Pascal, and either turn themselves to the end of the first volume, or request some one else to make the reference for them. The occasion of this invariable enquiry it may not be considered misplaced in a work like the present to detail. When this work was on the point of publication, the Censor not having allowed the lives and portraits of Arnauld and Pascal, at pages 15, 16—65 and 66, to form part of the publication—the publisher was under the necessity of suppressing them, and filling the void thus left by the lives and portraits of Thomassin and Du Cange. Some amateurs, however, procured copies of the suppressed portraits, and added them to their copies. In time the cause of suppression no longer existing, the bookseller and proprietor replaced Arnauld and Pascal in their original situations, and Thomassin and Du Cange disappeared in turn. Copies, therefore, in which the lives of Arnauld and Pascal are wanting, but having their portraits inserted at the end of the volume or volumes, may be considered as first impressions. About eight guineas is the value of a fine copy in England. The copy of G. Nassau, Esq. sold, 1824, for 11*l.* 11*s.*

Still more valuable would be a copy containing both the portraits and lives of Thomassin, Du Cange, Arnauld, and Pascal, so that the pages 15 and 16—65 and 66, of tom. i. as well as plates 8 and 33, be found repeated.

"*The Angelical Guide, shewing Men and Women their Lot and Chance in this elementary Life.*" *In 4 books. By John Case, M.D.* 8*vo.* 1697.

G. Nassau, Esq. 1824, 1*l.* 8*s.*

"This," says Granger, "is one of the most profound astrological pieces that the world ever saw. The Diagrams would probably have puzzled Euclid, though he had studied Astrology. Immediately after the unintelligible Hieroglyphic inscribed '*Adam in Paradise,*'* is this passage, selected as a specimen of the work:—'*Thus* Adam was created in that pleasant place *Paradise,* about the year before Christ 4002, viz. on April 24, at twelve o'clock or midnight. Now this place *Paradise* is in Mesopotamia, where the Pole is elevated 34 deg. 30 min. and the Sun riseth four hours sooner than under the elevation of the Pole at London. Now our curious Reader may be inquisitive concerning this matter. If you will not credit *these reasons* laid down, pray read *Josephus:* there you will see something of this matter, viz. of the first primum mobile or *moving posture* of the World, and place of Paradise, and elevation of its Pole. Many controversies have been about the time and season of the year, therefore I shall not trouble my reader any further with them. Let the Scripture be our guide in this matter. *Let there be* (saith the word) *and there was:* and also the fifth day's work of the creation, when the grasshoppers were, and the trees sprang out; this may give us to understand that the time of the Creation must have its beginning in the spring. Now for the place or centre of the earth, from

* "The Philosophical Figure deduced by an Angelical hand Astrologically," seems to be equally unintelligible. See this figure at p. 254.

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whence we may observe the Poles as aforementioned in Mesopotamia, where God placed Adam: so the spring is two months sooner there than here with us, under the elevation of the Pole at London.'"

This passage is so unconnected with any thing else, except we suppose some abstruse meaning in the Hieroglyphic, that it must be presumed to be self-evident, or else the Author (continues Granger) must have acted like James Moore,* as is intimated in the following dialogue between that Author and his Reader:

Reader.—What makes you write and trifle so?
Moore.—Because I've nothing else to do.
Reader.—But there's no meaning to be seen,
Moore.—Why that's the very thing I mean!

Case, who was a native of Lime Regis, in Dorsetshire, was many years a practitioner both of Physic and Astrology, and was looked upon as the successor of the famous Lilly, whose magical utensils he possessed. From the ensuing anecdote, communicated by the Rev. Mr. Gosling to Mr. Granger, it would appear that Case was no novice in his profession. Drs. Maundy, Radcliffe, and Case, being brought to dine together on some trifling occasion, Radcliffe thus toasted Case, "Here Brother Case, to all the fools your patients;" I thank you, good Brother," replied Case; "let me have all the fools, and you are heartily welcome to all the rest of the practice."

* Author of "*The Rival Modes.*"

The Lawyer's Fortune; or Love in a Hollow Tree. Comedy, by Wm. Lord Viscount Grimstone. 4*to.* 1705. 8*vo. and* 12*mo.* 1736.

G. Nassau, 1824, 7*s.*

Lord Grimstone, who wrote this Comedy when a school boy at the age of 13, afterwards, as far as lay in his power, attempted it's suppression, by buying up the copies. This attempt to obliterate all trace of authorship, of which his Lordship's maturer years rendered him ashamed, would most probably have succeeded, had not the malevolence of Sarah Duchess of Marlborough procured a copy, at a time when his Lordship was Candidate for the Borough of St. Albans, and when she took occasion to interest herself in opposition to him; and as a means to forward her plans, caused an impression in 8vo. to be printed and distributed amongst the electors, at her own sole charge, with a frontispiece, "conveying," says the Biographia Dramatica, "a most indecent and unmannerly reflection on his Lordship's understanding, under the allegorical figure of an elephant dancing on a rope." This edition he also bought up as nearly as he was able, upon which she sent a copy to Holland to be reprinted. The 8vo. edition has a sarcastic dedication, and some ill-natured notes.

Swift, in allusion to this Play and its Author, says,

"The Leaden Crown devolv'd to thee
Great Poet of the *Hollow Tree.*"

See Walpole's Royal and Noble Authors, Noble's Continuation of Granger, and Biographia Dramatica.

Waller's (Edmond) Poems. 8*vo. Tonson.* 1711.

Should contain the following Plates by Vertue and Vandergucht.

Portrait of the Author in his 23d year.

Edmond Waller, aged 76, at end of the life.

Monument of ditto ditto

Countess of Carlisle . . . . . page 23

——— of Sunderland 98

Ben Johnson 143

Jack Fletcher 159

Lady Morton 169

General Montague, afterwards Earl of Sandwich . 192

William and Mary 325

Col. Townley's copy, large paper, in morocco, sold for 4*l.* 8*s.*

Ordinary copies are of moderate value.

Hearne, (T.)

Acta Apostolorum, Græco Latine, Litteris Majusculis E. Codice Laudiano, &c. &c. 8*vo. Oxon.* 1715.

Large paper, Gough, 20*l.*

"To the disgrace of opulence and our country," says Beloe, "when the learned Hearne published proprosals for printing no more than 120 copies of this book from the very curious manuscript of the Acts of the Apostles in the Bodleian Library, he could only obtain the names of 41 Subscribers nor dispose of more than 76 copies.

A suitable account of Hearne, who in the words of Noble, "*Might be said to have no relations but manuscripts; no ac-*

quaintance but dusty parchments; nor progeny but edited fragments of antiquity," with a copious account of his numerous, and, to the Antiquarian, the Historian, and the Scholar, useful publications, would be a most desirable present to the Literary World, and which I am glad to hear it is likely soon to possess.

I shall only add here, in order to give some idea of the great esteem in which Hearne's publications are held, that at Lord Raymond's sale at King and Lochee's, April 29th, 1808, thirty-five volumes only, (sold in separate lots,) produced the very large sum of 213*l.* 19*s.*

Bagster's attempt at republishing these works has proved a complete failure, from the want of support.

Spence's Polymetis; or, an Enquiry concerning the Agreement between the Works of the Roman Poets, and the Remains of the Antient Artists. Folio. London, 1747.

Heath, 1810, 7*l.* 9*s.* 6*d.*; marked usually by booksellers at 7*l.* 7*s.* in their sale catalogues.

The Vignette at the end of the 17th Dialogue in the *first edition* of the Polymetis contains a caricature of Dr. Cooke, Provost of Eton, in the character of a pedagogue with an ass's head. The resemblance is said to have been too striking not to have been instantly perceived by those who knew him. It was removed in the *third edition* of the *Polymetis*, 1774, and another Vignette of *Hermes* the Egyptian Mercury inserted in its stead.* Spence cleared 1500*l.* by his Polymetis alone.

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* See Cole's letter to Walpole, in the British Museum, quoted by Mr. Singer, in his edition of Spence's Anecdotes.

The Toast. An Heroic Poem. In four Books. Written originally in Latin, by Frederick Scheffer: now done into English, and illustrated with Notes and Observations, by Peregrine O'Donald, Esq. Dublin—printed. London—reprinted. 4to. With Frontispiece. 1747.

This Poem, by Dr. Wm. King, Principal of St. Mary's, Oxford, of which much has been said, but the contents of which have been a sealed book except to the select few, is a violent satire, and, if not true, a virulent libel against his adversaries, in a law suit about an estate in Galway, to which the Dr. laid claim, as having lent his uncle, Sir Thos. Smith, large sums on mortgage, previous to his death; but which claim was contested, and subsequently compromised.

In the former Journey Round a Bibliomaniac's Library, I mentioned a MS. Key, as being contained in the copy of Dr. King's Works, sold in Isaac Reed's sale for 10*l.* 10*s.* I have now in my possession a copy of the *Toast*, from which the above recited title is correctly extracted, and containing in manuscript the following *Explanation of the persons alluded to in the Toast:*

Page.

1. *Myra.**—Lady Frances Brudenal, *(celebrated by Lansdowne,)* sister to the Earl of Cardigan, married first Count Newburgh, afterwards to Lord Bellew, and lastly to Sir Thos. Smith, Dr. King's uncle, but this match was not owned.

3. *O* * *.—Walpole.

5. *Volcan or Vol.*—Capt. John Pratt, Deputy Vice Treasu-

* See Noble's continuation of Granger for some account of this Lady, vol. i. p. 365 and 366.

Page.

rer of Ireland, who while in that office is supposed to have cheated Government of 30,000*l.* He became bankrupt, and it is believed died in the Marshalsea. He was father of Lady Saville, mother of Sir George.

7. *Mars Chevalier.*—Sir Thos. Smith, the Author's uncle, appointed in 1704 Ranger of the Phœnix Park, in which he had a Lodge.
8. *Mrs. D.*—Mrs. Dentou, another man's wife; which intrigue cost about 5000*l.*
15. *Lord John.*—Lord Granville.
16. *Hortensius.*—Dr. Hort, Archbishop of Tuam.
17. *Milo,* (a huge *B(attle A)x* Chief)—Butler, a Lieutenant of the Yeomen of the Guards.
18. *Clara.*—Lady Lewth.
20. *Trulla.*—A woman that Butler kept.
27. *Lord Viscount A.*—Lord Viscount Allen.
37. *Ottor.*—Dr. Trotter, a Master in Chancery, or, as another copy of the *Key* has it, Judge of the Prerogative Court.
40. *Jocco.*—Robert Jocelyn, Esq. Attorney General at that time, and afterwards Lord Chancellor of Ireland.
42. *The* Prime.—Singleton, then Premier Serjeant, afterwards Lord Chief Justice of the Common Pleas.
49. *Little Ali.*—Lady Allen, wife to Lord Viscount Allen, and mother of Lady Carysfort and Lady Newburgh of Castlemaine. She was the daughter of a Dutch Jew.
84. *Piercy.*—Sir Edward Pierce, Surveyor-General of Ireland.
86. Lord Pam.—Dr. Hort, Archbishop of Tuam, called Pam by Dean Swift.
89. *P—ee.*—Pierce.

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107. *Maccar.*—One Mc Carty, an evidence and favorite of Myra's.

91.* H—. G—. and G—.—Hoar, Gideon, and Gore.

93.* H *(or)* t.—M *(awson).*—L *(isle).*—K *(ing).*

99. *Boyle.*—Lord Orrery.

— *Aristo.*—Mr. Forrester.

100.* *Ierne's rude Pleaders.*—Jocelyn and Bowes.

100.* *Old Chum.*—Dr. Monro.

101. *Jewess.*—Lady Allen.

107. *Ales.*—Lady Allen.

113. *Curculio.*—Capt. Cugley, a pragmatical Officer and Bully of Lord Allen's.

—— Image of—— (Hort.)

—— *B—l.* Brudenel.—*G—ville,* Granville.

113.* *Bocca.*—Bowes, Lord Chief Baron.

—— *C— · ·.*—The Chancellor (Wyndham.)

114. *Miracides.*—Lord Bellew, Myra's son.

115. *P—r D—.*—Peter Daly, an Irish Lawyer.

125. * *.—Walpole.

126. *Cacus.*—Sir Edward Crofton. He was executor with Sir Edward Pierce to Sir Thos. Smith's will, and suspected of forging it. B. iv.

146. * * * *.—Lady Allen.

—— ——— Cugley.

—— *C——l.*—Council.

—— *Traulus.*—Lord Allen.

—— * *.—Jocelyn.—Bowes.

—— *E(l)wood.*—to —— (King.)

147. *E—pal.*—Episcopal. * * Hoadley. * Hort.

Fuscus.—Judge Ward, of the Common Pleas.

Page

149. *Dill.*—Counsellor Dillon.

150. *Mac.*—Mc Carty, a hired Witness.

156. (Note.)—Dr. King's own case.

157. *Ondill and J. Occo.*—Dillon and Jocelyn.

158. *Surveyor.*—Charles Withers, brother-in-law to Dr. King.

168. * * * *.—Duke of Grafton.*

—— *S—l—gan.*—Stilorgan, a seat of Lord Allen.

193. *Lord J—.*—Joshua, Lord Allen's name.

In the title to a former edition of the Toast, 4to. Lond. 1736, after Peregrine O'Donald, Esq. in the Title-page, was—

Pus atque Venenem,
Rabies armavit.

Dr. Wm. King was also Author of the following Pieces, which, with the Toast, were printed in a quarto volume, under the title of "*Opera Gul. King, L. L. D.*" This volume was never published, and on the death of the Author the whole impression, except 60 copies, were destroyed by his Executors; one of these was sold in Reed's sale, No. 2204, with MS. Key, for 10*l.* 10*s.*

Miltoni Epistola ad Pollionem. (Lord Polwarth.)†
Sermo Pedestris.
Scamnum Ecloga.
Templum Libertatis.
Tres Oratiunculæ.
Antonietti Epistola ad Corsos.

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* D. of Dorset, says the key in the copy presented by the Author to John Gascoyne, 1747

† See King's Anecdotes of his own Times, 8vo. Lond. 1819, p. 151.

Eulogium Jacci Etonensis.
Oratio in Theatro Bibliotheca Radcliviana.*
Oratio in Theatro Sheldoniana.
Epistola Objurgatoria.
Aviti Epistola ad Perillam.
Oratiuncula in Domo Convocationis Oxon.
Epitaphium Richardi Nash.
King's Apology or Vindication of himself.

There is a striking likeness of Dr. King in Worlidge's View of the Installation of Lord Westmoreland, as Chancellor of Oxford, in 1761.

In the MS. Account of Dr. King, attached to the copy of his Work whence the preceding Key has been extracted, it is recounted that he was no friend to the two first Georges, but soon after the accession of George the Third to the Throne, he renounced his former antipathy to the Hanoverian Family, and transferred his allegiance from James to George.

On the Dedication of Radcliffe's Library in 1749 he spoke the Latin Oration, which was received with the highest acclamations by a splendid auditory; and Mr. Warton, in his "*Triumphs of Isis*," pays him a very great compliment on the composition.

Mr. Chalmers, in the Biographical Dictionary, after relating various particulars of our Author, upon the authority of Nichols's Life of Bowyer and Swift's Works, mentions, that he was the Editor of the *Five First Volumes* of *Dr. South's Sermons*—my manuscript account says he was Editor of the *Five* LAST *Volumes*.

* See King's Anecdotes of his own Times, 8vo. Lond. 1819, p. 153.

As I have Dr. King's Work now before me, I should be thought negligent were I not to extract a specimen; which, as devoid of any personality, shall be from the *Night Ramble of the Sun, and his Visit to Dublin.* Book i.

"Sol was now in the Ocean; his Horses were drest;
And the Household of Thetis was order'd to rest.
When his Godship, or curious to Visit old Night,
To see how we supply the defect of his Light;
Or perhaps to invent a new subject of mirth,
Took a fancy to stroll for one Evening on Earth.
But he doft all his rays, and his bow he laid down:
For a God by his ensigns of honour is known;
As an Idiot's distinguish'd by putting a bib on,
And a great Chevalier by a cross and a ribbon.
Tho' the Magi assures us, the *Sun* is not proud,
Yet his habit was made of the brightest blue Cloud
Well embroidered and spangled: He seem'd a mere Beau;
For he knew that fine clothes are a passport below.
Nor his tresses neglected now flow in the Wind,
But were furl'd, and with art in a silk bag confined,
Who of all the smart Toupees so graceful appears?
Who can please the Nymph's more by producing his ears?
From the head of the *Xiphias** he cut off a sword,
Fit to grace a new Mayor, tho' he's titled My Lord;
For the handle was pearl, and the scabbard shagreen;
And his sword-knot unsully'd had garter'd a Queen.
From a tortoiseshell trident he shap'd a neat cane,

* Xiphias, a fish larger than a *Dolphin*, by the Italians called *Pesce Spada*, by the *French*, *L'Empereur*, by the *Germans*, *Schwerdt Fisch*, and by us the *Sword Fish*. See a description of it in *Pliny*, *Oppian*, and in the Natural History of Johan Johnstone. *Xiphiæ* are likewise a sort of Stars or Comets which appear in the form of a sword, *in Mucronem fastigiatæ*. *Plin. Nat. Hist.*

With a gold head adorn'd, tho' the work was but plain.
Shone his shoes with gold buckles: well lined were his fobs
With a watch of chas'd gold, and purse of gold cobs.*
Nor pronounce the good muse, who delights him too bold:
For we know when he pleases, the Sun can make gold.
Thus his Godship equipt sallies out from his port,
And as swift, as a *Triton* thro' *Mare del Nort*,
To thy Channel, *O George!* with a spring tide he flows;
And anon on *Iernè's* fair Island arose.
Still the stairs may be seen, in the deep far extended,
(Mighty work of the Sea Gods!) by which he ascended,
Giants Causey—(For *Sol* in his travelling dress,
Hieroglyphical Giants are us'd to express)
Over mountains and bogs, speeding hence in a line,
He arrived at Port *Eblane* exactly at nine,
Here he travers'd the streets, every bridge, and each quay;
(For the turnings he often had noted by day.)
First the lamps he examined, concave and convex;
How the same were supply'd, with their various aspects:
But condemn'd the dull glare, that would scarcely suffice
To direct a night-walker, who wanted good eyes:
He remark'd, that short links serv'd to light home poor wits;
That a lanthorn mov'd slowly before the rich cits:
That the traders become by their drinking more dull,
And the bards debonnair, when their bellies are full.
To the God were more grateful the well scented flames
Of the flambeaux, conducting the chairs of high dames.
How inviting the Belles! how diffusive the blaze!
How their eyes—and the glasses reflected the rays!
But astonish'd he look'd, where his *excellence* shone
In a Berlin, whose guard was a counterfeit Moon:
Such an Orb, as a deluge of Rain had endur'd,
Unextinguish'd by Winds, and by Clouds unobscur'd:

* A Gold Cob is a Spanish Coin, value £3. 14s.

Phœbe views with much envy a rival so bright,
Who assumes her own form, and eclipses her light!
How the streets were adorn'd, when his Godship had seen,
He would know how the houses were lighted within:
So to Court he repairs to make observation;
For at Court must needs be the grand illumination.
Here the bougies and tapers soon drew his attention:
Much the form he admired; much he praised the invention.
Such a radiance can matter thus moulded, display!
Can a night-beam be made to resemble the day!
As if this was his noon-tide, his sight was as clear;
Nor himself could cause object; more plainly appear.
He distinguished Lord *John* by his noble *Greek* mien;
And observ'd all who circled the graceful Vice-Queen:
Haughty DAMES set with di'monds, and stiffen'd with gold;
Whom to dress for one day half a county is sold:
Mitred PRIESTS who besides a good conscience and wife,
Here enjoy all the other good things of this life:
Who refuse, what they ask, which to lay-men sounds odd;
And are forc'd to accept, tho' the gifts are of God,
Fair revenues and Lordships: Hortensius and I know
That Episcopal Coaches are *Jure Divino*."

Dr. King died December 30th, 1763, in the 78th year of his age, and was buried in Ealing Church. A marble tablet was erected to his Memory in the Chapel of St. Mary Hall, Oxford.

I feel pleased at being enabled to add, from "Dr. King's Anecdotes of his Own Times," which have been published from the MS. in the possession of two ladies, relatives of Dr. King, his own account of the publication of the Toast. "I began the TOAST in anger, but I finished it in good humour. When I had concluded the second Book, I laid aside the work, and I did not take it up again till some years after, at the pressing

instances of Dr. Swift. In the last letter which I received from him, he writes thus: '*In malice I hope your law suit will force you to come over (to Dublin) the next term, which I think is a long one, and I will allow you time to finish it; in the mean time I wish I could hear of the progress and finishing of another affair (The Toast) relating to the same law-suit, but tryed in the Courts above, upon a hill with two heads, where the Defendants will as infallibly and more effectually be cast,*' &c. And speaking of this Work to a lady, his near relation, who is now living, after he had perused the greater part of it in the MS. he told her, *if he had read the Toast when he was only twenty years of age, he never would have wrote a satire.* It is no wonder that such a singular approbation should raise the vanity of a young writer, or that I imagined I wanted no other vindication of this performance than Dr. Swift's opinion. He was chiefly pleased with the Notes, and expressed his surprise that I had attained such a facility in writing the burlesque Latin. The motives which induced me to form the Notes in that manner, was the judgment I made on those of Mr. Pope's *Dunciad*. That Poem, it must be allowed, is an excellent Satire; but there is little wit or humour in the Notes, although there is a great affectation of both. After Dr. Swift's testimonial, I ought perhaps to esteem the TOAST above all my other Works; however, I must confess there are some parts of it which my riper judgment condemns, and which I wish were expunged; particularly the description of Mira's person in the third Book is fulsome, and unsuitable to the polite manners of the present age. But if this work was more exceptionable than my enemies pretend it to be, I may urge for my excuse, that although it has been printed more than thirty years, yet

it has never been published: I have indeed *presented a few copies to some friends,* on giving me their honour that they would not suffer the books to go out of their hands without my consent. One of these persons, however, forfeited his honour in the basest manner, by putting his copy into the hands of BLACOW, and the rest of the Oxford informers; but as they had no KEY to the work, and did not understand or know how to apply the characters, they were content to call it an execrable book, and throw dirt at the Author: and this, in their judgment, is the most effectual way of answering any performance of wit and humour."*

Key to Smollett's History and Adventures of an Atom. 2 *vols.* 12*mo. Lond.* 1749.

The Adventures of an Atom exhibit under fictitious characters the conduct and dissensions of the several political parties in Great Britain, from the commencement of the French war in 1754, to the dissolution of Lord Chatham's Administration in 1768. It is rather a Novel in form than in substance. The circumstances are true in the main, though occasionally exaggerated by the flights of fancy, or obscured by the clouds of prejudice. "Smollett seems," says one of his Biographers, "in this Work to have relaxed in his attachment to Lord Bute, as much as he did in the *Continuation of his History* to Lord Chatham; indeed he had been equally disappointed in his ex-

* See "Political and Literary Anecdotes of his Own Times. By Dr. W. King." Post 8vo. Lond. 1819. p. 97, &c.

pectations of patronage from those two noblemen; a circumstance which has a wonderful influence on the pens of Political Writers."

KEY TO SMOLLETT'S ADVENTURES OF AN ATOM.

Abra-moria	Ab—by	Corea	Spain
Abrenthi		Council of 28	Privy Council
Akousti (Prince)	Poland	Dairo	King
Apothecary	Dr. Hill.	Domains	Saxony
Bupo	George 1st	Empire of	The British Em-
Bihn Goh.	Byng.	Japan	pire
Brut-an-Tiffi	K. of Prussia	Frenoxena	Cambridge
Bha-koke	Pocock	Fika-kaka	D. of Newcastle
Bonzas	Clergy? Authors? Party Writers	Foksi Rokhu	Fox Ld. H—l—d
		Foutao	Gibraltar
Bonze (2nd)	Home	Fide-Tada	Gen. Blakeney
Brave Adml.	Pocock	Fla-Sao	Plassy
Bron-xi-Tic	Duke Ferdinand	Fas-khan	Boscawen
Cambadoxi	Cambridge	Futmma	Portugal
China	France	Frarep	Draper
Chinese	French	Freebooter (this)	King of Prussia
CertainTreaty	Utrecht	Fishery	Newfoundland
Crazy Hogs-head	Beckford	Fan Sey	
Great *Cham*	Emp. of Germany	Fakku Basi	House of Hanover; from the quartering in the Arms of England
Celebrated General	Count Daun		
Commr. of the 1st or Ft.	Sir J. M——t.	Foggien (period)	
China Fort	Louisbourg	Fatsissio	America
Cuboy	Prime Minister	Fan Yah	

Gothama-baba	George 2nd	Lha-dohn	Laudohn
Gotto-Mio	D. of Bedford	Lob Kob	Earl Temple
Gentile Province	Silesia	Lli-nam	Manilla
Gen. in Chief	Earl of Loudon	Lo Yaw	French Tyranny
Gio-Gio	George 3d	Llur-chir	Churchill
Hy lab Bib	Bligh	Ley-nah	Northington
Hob Nob	Hopson	Le-Yawter (Gen.)	
He Rhumn	Moore	Motao	Minorca
Hell y otte	Elliott	Mura-Clami	Murray, Earl of Mansfield
Hoard	Montague		
Japan	British Empire	Mantchou Tartars	Russians
Japanese	English		
Jedoo	Germany	Myn Than	Minden
Jan-on-i	Sir W. J——n	Mona Tanti	Mordaunt
Island	Cape Breton	Meaco	London
Japanese Comr.	Earl of Loudon	Ninkom-poo-po	Ld. Anson
Jan-ki-dtzin	Wilkes	Niphon	Great Britain
Jacko		Nob-o-di *(Minister of War)*	Ld. B——n
Kowkin	R——y	Nembuds-ju	
Koan	Braddock	Ostrog	Austria
Ka-liff	Clive	Orn-bus	Osborn
Ka-frit-o	Cape Breton	Old Rich Hag	Duchess of Marlbro'
Kunt Than	Count Daun		
Kho-rhé	Goree	Obans	Coin
Kha-fell	Keppel	Pekin	Paris
Khutt Whang	Cook	Pol-hassan Akousti	Poland
Kep-Marl	Albemarle	Phal Khan	Hawke
Kio		Phyll-Koll	Colville
Kurd		Praff-patt-thogg	Pratt
Latter's Post	Sir J. Hodges		

Philosophize like H—, or dogmatize like S—.	Alluding to Hume and Smollett	The Shore, &c.	St. Cas
		Taycho	Pi[illegible]. Ld. Ch—m
		Trading Town	Rochefort
		Town	Louisbourg
Quanbuku	Duke	Tzin Khall	Senegal
Q. Syko	Queen Anne	Ter Austr	Africa
Quamba Cundono, or Fatzman	D. of Cumberland	Thum-Khumm Qua Thin Quo	T. Cummings
Quib Quab	Quebec	Thon Syn	Townshend
Qua Chu	Guadaloupe	Tan Yah	Havannah
Quintus Curtius	Voltaire	Twitzer	
Rha-rin-tumm	Barr—n	*The Financier?*	
Rhum-kikh	Beckford	Toks	
Stiphirumpoo	Ld. Hardwicke	Zantific	Understrapper?
Soo-san-sino	E. of Gr—lle	Tensio-dai-sin	
Scrednées	Swedes	Tartary	Russia
Scl-uon	Knowles	Tartars of Yesso	Hanoverians
Strong Post	Ticonderoga	Village	Cherburg
Sagacity of an *Engineer?*		Ximo	Scotland
		Ximian	Scotchman
Sh-telk	Tory	Xicoco	Ireland
Sh-knmo	Whig	Yaffrai	Amherst
Sey-seo-Gun	Admiral	Yesso	Hanover
Sa-Boi	Savoy	Ya-loff	Gen. Wolfe
Shi-Wang-ti		Yam a Kheit	Marshal Keith
Sarouf		Yak Strot	Earl of Bute
Slingers		Zantific	Sandwich

Collins's (Arthur) Historical Collections of the Noble Families of Vere, Cavendish, Harley, &c. &c. Folio. 1752.

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1. Lady Eliz. Cavendish . . . . . page 14
2. Wm. Cavendish, Duke of Newcastle 25
3. Tomb of the Duke and Duchess of Newcastle . 44
4. Denzil Baron Hollis, of Ifield 100
5. Tomb of John Hollis, Duke of Newcastle . . . 185
6. Thos. Harley, of Bramton Bryan 197
7. Sir Robert Harley, of ditto 198
8. Sir E. Harley, Knt. 200
9. Hon. E. Harley 206
10. R. Harley, Esq. of Oxford, &c. 207
11. Edward, Earl of Oxford 212
12. Horace, Lord Vere, of Tilbury 330

Towneley's French Translation of Butler's Hudibras.

I wish before concluding the present Journey to correct an error in my former one, respecting this translation of Hudibras. I there attributed it to *Col. Francis Towneley*, being misled by Tytler in his Essay on Translation, and my error further confirmed by Nichols in his Biographical Anecdotes of Hogarth, and by Ray in his History of the Rebellion, 1745, but I now find that it was *John* and not Francis Towneley, who was author of this translation, and that he was Uncle to Charles Towneley, Esq. celebrated for his noble and elegant collection of Marbles.

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